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PHOTO BY ED KASHI

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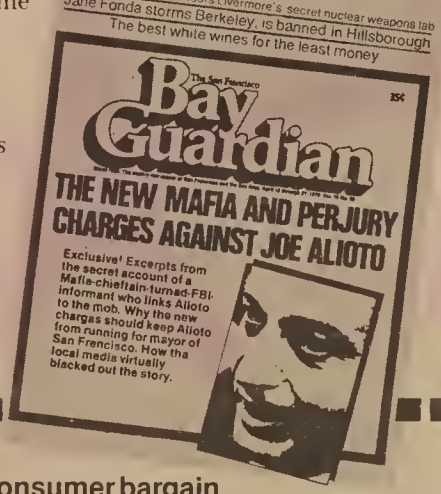

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ELECTION EVENTS

Mayoral candidate Cesar Ascarrunz's campaign holds two benefits: Tito Puente, Jorge Santana and Cesar's Latin All Stars perform, Fri/5, 8 pm-2 am, La Galeria, $10; and Sat/6, 2-8 pm, Kezar Pavilion, $5. Call TELETIX for ticket information.

San Franciscans for Reasonable Growth hold a mass mobilization to distribute literature about the need for the highrise height-limitation initiative on November's ballot (Prop. O), meet at the center nearest your house on Sat/6, 10 am, 257 16th St., 425 Greenwich or 1379 47th Ave., 566-7050.

The First Annual Scrabble and Profiterole Tournament is a benefit for Sup. **Harry Britt's** campaign for the supervisor's seat in Dist. 5. Bring your own Scrabble game and enjoy the profiteroles (tiny cream puffs filled with vanilla ice cream and topped with chocolate syrup). Sun/7, 2:30-6 pm, Cole Valley Inn, 901 Cole, SF, donation $5-$500, call 864-2748 for reservations.

The San Francisco Renters Alliance holds a general meeting to discuss rent control and Prop. R, the rent control measure on the November ballot. The Haight-Ashbury Theater Collective performs. Tues/9, 7:15, Trinity Methodist Church, 16th and Market, SF, 285-2220.

The Women's Alliance For Hennessey (for Sheriff) sponsors a screening of *Time Has No Sympathy*, a film about women prisoners in SF County Jail. Hennessey speaks after the film about the issues and problems of women inmates at the jail. Tues/9, 7:30 pm, New College, 777 Valencia, SF, $1, 771-7774.

The highrise height limitation initiative is the subject of a special meeting of the League of Women Voters in San Francisco. Proponents of the initiative (San Francisco Tomorrow President Gerald Cauthen and Coalition for San Francisco Neighborhoods delegate Ruth Gravanis) debate with opponents (Joseph Martin, Jr., partner of Pettit and Martin, and Sue Monaghan, from the Department Store Employees Union Local 1100). The public is invited. Tues/9, 7:30 pm, Fireman's Fund Auditorium, 3333 California, SF, free admission and parking, 986-0480.

Howard Wallace's campaign for supervisor of Dist. 5 is benefited by an evening with Tommy Goodman and Cesar's Latin All Stars. Wed/10, 7:30 pm, Cesar's Palace, 3140 Mission, SF, $5 advance, $6 at the door, 431-4172 or 431-1522.

A citywide candidates' night is held jointly by Nob Hill Neighbors and Nob Hill Association. Candidates for citywide offices (mayor, D.A., sheriff) make brief statements and then answer questions from the audience. Wed/10, 7:30 pm, Gresham Hall, Grace Cathedral, California and Taylor, SF, free, 431-8740.

Kay Pachtner benefit. Jules Feiffer's *Hold Me* is given a special performance, with an opportunity for the audience to meet Pachtner, Dist. 5 supervisorial candidate, and the play's cast after the show. Wed/10, 8 pm, Intersection, 576 Union, SF, $5, 863-0639 for reservations.

San Franciscans for Affordable Housing present a night of stand-up comedy, "Mae West and Three Men," featuring Tony DePaul and Jodi Kavrell. Thurs/11, 8 pm, Delancey Street Foundation, Fulton at 8th Ave., SF, $3.50, 864-6413.

—Susan Ferrell

The San Francisco **Bay Guardian**

THE GUARDIAN BUILDING, 2700 19TH STREET, SAN FRANCISCO, CA 94110

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(Wilbur F. Storey Statement of the aims of the Chicago Times, 1861.)

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ALMS FOR THE POLS

The incumbents grow richer, the anti-rent-control and pro-highrise camps raise mighty war chests, and the challengers and neighborhood forces just squeak by

BY DAVID JOHNSTON & DAVID ISRAELS

All candidates and committees involved in the upcoming city election must file two reports before Nov. 6 disclosing how they raised and spent funds. The first reports were due at the registrar of voters' office by Sept. 27, and as usual they provided plenty of insights into the current state of the city's election campaigns. Here's a rundown on recent developments as disclosed in the reports.

THE MAYOR'S RACE

•The reports filed by the three leading contenders (Feinstein, Kopp and Scott) showed that Feinstein continued to dominate the fundraising in the campaign. The Committee to Retain Mayor Feinstein had amassed $331,540, or more than twice the $142,598 raised by the Kopp for Mayor Committee. Feinstein finished the reporting period with hefty $65,774 surplus, while Kopp had $36,208 left.

•The reports showed that Feinstein is using her financial supremacy to spend heavily for professional campaign management and promotion. Her committee has paid $30,000 to Pacy Markman, a Los Angeles ad firm, for radio and television spots, and has paid $70,000 thus far to the Don Bradley Group, her campaign-management firm.

•Meanwhile, the report filed by the David Scott for Mayor Committee shows that Scott is in a tight financial spot. As of the Sept. 24 closing date, Scott had raised $44,241, which included loans totaling $40,756 made by Scott to his campaign. Scott finished the reporting period $44,256 in debt.

Scott spent more than $37,000 on a citywide mailing of his brochure, which portrays Feinstein and Kopp as Tweedledum and Tweedledee, designed to make Scott's point that there isn't much difference between the two major candidates.

DISTRICT ATTORNEY'S RACE

•Incumbent District Attorney Joe Freitas completed the reporting period far out in front of Sup. Carol Ruth Silver and Deputy Attorney General Arlo Smith, his two closest challengers, who were both in debt, according to their reports. Freitas had raised a total of $131,544 and had $32,345 left at the close of the period. The Freitas Election Committee reported spending a sizable sum for radio and television spots to promote Freitas's candidacy and thus far has paid Hollywood and Los Angeles firms $30,000 for as yet unaired advertising, according to the committee's report.

•Arlo Smith is running a distant second in fundraising and had raised $50,516, but he completed the period $14,440 in debt, due in part to $18,000 in loans made by Smith to his campaign. Interestingly, Smith's report shows he spent $15,152 for radio ads during the period in an apparent early effort to increase his name recognition among the city's voters.

•Sup. Carol Ruth Silver trails her two opponents. Her San Franciscans for Carol Ruth Silver Committee raised $26,405, but finished the reporting period $1,925 in debt. Silver received $10,000 in the form of two interest-bearing $5,000 loans, the first at 14% interest from Jerome Dodson, president of Continental Savings & Loan, the recently formed S&L on Upper Market Street, and the second at 16.75% interest from Gerald Martin of San Leandro, whose occupation is listed in Silver's report as "insurance."

THE SHERIFF'S RACE

•As of the Guardian's presstime, Sheriff Eugene Brown had not filed his spending report. Michael Hennessey's Citizens for Hennessey had raised a total of $26,890 and completed the reporting period $3,356 in debt. Meanwhile, the Ernie Raabe for Sheriff Committee had raised $18,968 and was $2,367 in debt at the close of the period.

THE BALLOT PROPOSITIONS

The expected big-money campaigns to defeat both Prop. O, the height-limit initiative, and Prop. R, the rent control initiative, materialized with a wallop during the reporting period.

•San Franciscans for a Sensible Housing Policy, the Don Solem and Associates-advised and -managed group opposing the rent control measure was not even organized as a campaign committee when the last spending statements were filed at the end of June. Thus, starting from scratch, this committee raised $135,718 during the three months from July to September, primarily from realtors, building owners, developers, title companies and other elements within the real estate industry. Meanwhile, San Franciscans for Affordable Housing, the coalition backing the measure, had raised $19,229 and finished the reporting period $1,974 in debt.

•San Francisco Forward, the group opposing the height-limit, measure also raised a huge war chest. Between January and June of this year SFF managed to raise only $2,550, but during the last three months the group amassed a staggering $162,354, primarily from downtown corporations and construction firms. By comparison, San Franciscans for Reasonable Growth, the group backing the initiative, raised a total of $20,429 and finished the reporting period $5,645 in debt.

THE SUPERVISORS' RACES

Top honors in the supervisorial cash-cadging sweepstakes go to Sup. Gordon Lau's District 1 campaign, according to the Sept. 27 spending reports filed with the registrar of voters. Lau has raised $43,300 and spent $29,582. Close behind is District 11 challenger John Bardis, who raised $43,041 and spent $47,047. Most of Bardis's campaign chest—$38,801—came in the form of loans and contributions to himself.

In total, 25 of the 29 supervisorial candidates who filed spending reports have raised $362,909. In every race except District 11, incumbents have been the leading fundraisers. The five incumbents facing challenges have garnered an average of $25,934, compared to an average of $12,275 for their 19 challengers.

Following is a district rundown of the fundraising efforts of the 25 supervisorial candidates who had filed by the deadline.

District 1: Sup. Gordon Lau raised $43,3000 and spent $29,582. Ed Lawson raised $26,523 and spent $19,399. Terence Redmond raised $9,994 and spent $8,049. John Schiffeler raised $1,900 and spent $1,456. Eugene Warner raised $0 and spent $697. Total—$83,173.

District 3: Unopposed incumbent Sup. John Molinari raised $40,826 and spent $23,650.

continued next page

PAID POLITICAL ANNOUNCEMENT

"Harry Britt's dedication and fearlessness, whether fighting PG & E on municipalization or City Hall on the sewer project, is precisely the leadership the progressive movement needs. Our people and our issues can have no more effective advocate than Harry Britt."

Jesse Tepper
Chairperson
San Franciscans for Public Power

"Harry Britt has fought hard for our neighborhoods and for tough controls on rents and downtown growth. If only the other Supervisors shared his concern and integrity."

Sue Bierman
Commissioner
City Planning Commission

That's why we're supporting

Supervisor Harry Britt

Supervisor Harry Britt Committee
Tory Hartmann, Treasurer

continued from previous page

District 5: Sup. Harry Britt raised $28,281 and spent $27,457. Terence Hallinan raised $16,489 and spent $11,715. Kevin Wadsworth raised $14,315 and spent $12,025. Kay Pachtner raised $8,365 and spent $8,513. Joel Ventresca raised $5,443 and spent $5,254, with $4,583 coming in the form of loans and contributions from his family and himself. Dennis Peron raised $5,650 and spent $4,545. Howard Wallace raised $2,817 and spent $3,293. Al Williams raised $610 and spent $835. V.B. Ralph raised less than $200. Steve Perkins raised $0 and spent $1,000. Total—$82,170.

District 7: Sup. Robert Gonzales raised $21,433 and spent $17,602. Doris Ward raised $16,713 and spent $15,406. Bob Bradford raised $14,988 and spent $12,010, with $10,000 in loans to himself. Philip De Andrade raised $6,923 and spent $5,407. Enola Maxwell raised $1,960 and spent $1,397. Total—$62,017.

District 9: Sup. Lee Dolson raised $28,845 and spent $18,013. Nancy Walker raised $9,149 and spent $7,923. Dennis J. Mulvihill raised $4,500 and spent $4,207, with $4,000 in loans from his family and himself. Earl Gilman raised $415 and spent $392. Total—$42,909.

District 11: John Bardis raised $43,041 and spent $47,047. Sup. Ron Pelosi raised $7,814 and spent $6,231. Pelosi also has a "constituent service committee" that raised $25,605 and spent $24,380 and another committee with $70,000 in unpaid loans from his 1972 state senate campaign. Mary Ann Bouey raised $579 and spent $67. Eric Moncur raised $380 and spent $444. Total—$51,814. ■

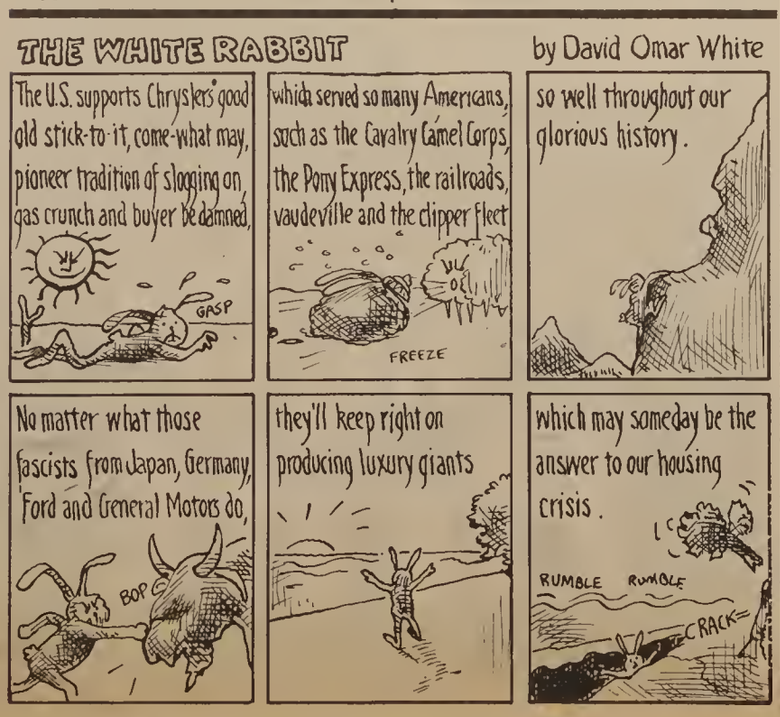
DUCK! HERE COMES THE HIGHRISE INITIATIVE

Is the Chamber of Commerce's clout at City Hall slipping? In 1971, when the first Alvin Duskin highrise initiative was on the ballot, the Chamber corralled 8 of the 11 supervisors (Mendelsohn, Tamaras, Driscoll, Barbagelata, Von Beroldingen, Gonzales, Mailliard and Francois) to publicly back Citizens for San Francisco, the downtown business establishment's anti-Duskin front group. In that campaign, not one major candidate for mayor or supervisor supported the initiative.

This year, with a new highrise height-limit initiative (Prop O) on the ballot, it's a far different story. Of the three leading candidates for mayor, Dianne Feinstein has avoided taking a public position on the measure, while Sup. Quentin Kopp and David Scott, former president of the Board of Permit Appeals, have both endorsed it. Four supervisors besides Kopp (Lau, Molinari, Britt and Silver) have endorsed the measure, five (Renne, Hutch, Gonzales, Horanzy and Pelosi) aren't taking sides publicly, and only one, Lee Dolson, has allowed his name to be used in opposition to the initiative by San Francisco Forward, the 1979 Chamber/labor version of Citizens for San Francisco. Indeed, not even Ed Lawson, the former Chamber rep at City Hall and leading challenger to Gordon Lau in District 1, has lent his name to SFF's literature.

The point is that a lot of the city's elected officials—particularly those running for reelection—would rather lie low on the issue or endorse the measure rather than get caught going the wrong way on what the early polls indicated was a winning measure, even if it means risking the ire of the once-mighty Chamber.

Note: While Dolson is the only incumbent supervisor to publicly back San Francisco Forward, the group has gotten backing from some other local elected officials. Among the most notable: City Treasurer Tom Scanlon, state Sen. John Foran and Public Defender Jeff Brown.



A BATTLE LOOMS OVER FEINSTEIN'S COMMUNITY DEVELOPMENT PLAN

The coming fireworks show: Wednesday, Oct. 10, the supervisors' Finance Committee is scheduled to hold a crucial hearing on Mayor Dianne Feinstein's proposed $26.9 million community development budget for 1980. The hearing promises to be explosive, since several community groups have launched an all-out attack on the mayor's current spending priorities, charging that the funds, as currently budgeted, will be spent to finance special-interest projects that benefit downtown business and to subsidize the already bloated city bureaucracies, but won't help the city's lower-income residents solve their most critical problem: lack of affordable housing.

The Community Development Block Grant (CDBG) program, as it's officially known, consolidates the old piecemeal grants made by the U.S. Department of Housing and Urban Development into a single mammoth grant that's administered by the mayor's office, which has broad discretion over how the funds will be spent, as long as 75% of the money directly benefits lower-income people.

This year, as in every year since the city received its first block grant in 1975, the mayor's office has proposed spending for a variety of projects that don't benefit low-income residents, such as Yerba Buena Center ($598,000) and the Mayor's Economic Development Council ($275,00), and has once again reserved the bulk of the funds for such traditional HUD recipients as the Redevelopment Agency ($11,142,614) and the Bureau of Building Inspection ($3,200,558).

One group critical of the mayor's current spending plan is the Council of Community Housing Organizations (CCHO) which has been fighting unsuccessfully to get the mayor's Office of Community Development to rework the budget to provide more funds for community-based housing-development corporations to increase the production of affordable housing.

CCHO maintains that the CDBG-funded housing programs administered by the Redevelopment Agency and Bureau of Building Inspection, which are primarily rehabilitation programs, haven't produced much housing while they have swallowed up large amounts of money in administrative costs. Calvin Welch, a longtime city activist working with CCHO, told the Guardian, "Their track record isn't very good."

Welch said CCHO would recommend at the hearing that the supervisors cut $5.6 million from the budget, primarily from the big Redevelopment Agency and Bureau of Building Inspection budgets. He said the group would propose reprogramming about $2.3 million of these funds for community development corporations, which Welch said could produce 709 units of housing for lower-income residents.

However, the current budget amounts to Feinstein's final word on CDBG, since her Office of Community Development has already revised a preliminary budget after two public hearings in August, where many of CCHO's objections were raised. But the supervisors, six of whom are up for reelection, will be under heavy pressure to revise the budget, and Sup. Quentin Kopp's presence on the Finance Committee virtually guarantees that the Feinstein critics at CCHO will have a sympathetic ear and vote at the hearing.

—David Johnston

POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

LECTURES, FORUMS AND CONFERENCES

Non-violence training session for people interested in participating in upcoming Abalone Alliance actions to stop nuclear power. Sponsored by the Abalone Trainers of SF. Sat/6, 9:30 am-5:30 pm, free. Call 431-1855 or 781-5342 for more information.

The San Francisco Socialist School holds an open house to acquaint people with the school's fall classes, forums and workshops. Classes offered include "Self-Health for Women," "Urban Political Economy," "Reading Marx's *Capital*," "Labor and the U.S. Left" and "Class and Culture." Sun/7, 1 pm, 777 Valencia, SF. The Committee on Palestine and the Middle East presents the first fall forum, titled **"United States Policy and Palestinian Resistance,"** a current analysis of U.S. military, political and economic intervention in the Middle East and the repercussions of the Israeli-Egypt treaty. Fri/5, 8 pm, same address as above, $2, childcare, 221-3333, ext. 153.

ARTS AND ENTERTAINMENT

Joe Hill's 100th Birthday Jubilee Celebration features a narration of Joe's life, entertainment, poetry and an open mike in a benefit for the Community Arts Workshop. Sun/7, 5 pm, La Pena Cultural Center, 3105 Shattuck, Berk., $2.50, 849-2568.

HEARING

The management of commercially generated nuclear waste is the subject of a government hearing that includes an explanation, review, evaluation and criticism of the U.S. Dept. of Energy's draft environmental impact statement on the matter. This is a special two-day hearing for the Western U.S. Copies of the draft environmental impact statement can be reviewed beforehand at the DOE's External Affairs Office, 111 Pine, SF. Hearing takes place Mon/8, 9 am-10 am and Tues/9, 9 am-5 pm, Hyatt Union Square Hotel, Plaza Ballroom West, 345 Stockton, SF, 556-4153.

SPECIAL EVENTS

The Chinatown Neighborhood Improvement Resource Center and the Chinese Community Housing Corporation hold an open house to celebrate the opening of the new CCHC office and to show the residential hotel that CNIRC and volunteers have just finished restoring as low-cost housing for seniors. Fri/5, 4-7 pm, 523 Grant Ave., SF.

Don't forget the Greenpeace Skateathon. There's still time to sign up sponsors (or become a sponsor) to pay Greenpeace so much for every mile you skate around Golden Gate Park's Polo Field on Sat/6 to help save the whales and baby harp seals. Get registration packets at all Record Factory stores and Viking Sub Shops or call Greenpeace at 474-6767. ■

CAN BRITT KEEP HIS BALANCE ON THE I-BEAM?

BY DAVID ISRAELS

Sup. Harry Britt's refusal to take sides in a battle between neighborhood activists and a Haight Street gay-disco owner has provided Britt's chief opponents, Kay Pachtner and Terence Hallinan, with some of their best ammunition against him in the Fifth District supervisorial campaign.

"I think they'll try to bat us around with it," says Bill Kraus, Britt's campaign manager.

Pachtner and Hallinan have been quick to align themselves with the neighborhood activists, while attacking Britt for his lack of leadership in the dispute.

"He's copping out of his responsibilities as a supervisor and spokesperson in the district," Pachtner says.

The long-simmering neighborhood dispute centers on attempts by I-Beam owner Sanford Kellman to secure an after-hours permit for his Haight Street disco in the face of strong neighborhood opposition.

In a non-election year the I-Beam controversy would be nothing more than a classic neighborhood battle, with Kellman mounting the barricades for free enterprise and the Haight activists defending their enclave against commercial exploitation. But in District 5's supercharged electoral atmosphere, the merits of the case have taken a back seat to districtwide politics.

The latest stage in the saga began on Sept. 19 when the city's Board of Permit Appeals voted 4-1 to overturn the police department's decision to grant Kellman a 90-day license to keep his disco open from 2 to 6 am on weekends. It was Kellman's second 4-1 defeat in as many years.

His most vehement opposition came from the Haight-Ashbury Neighborhood Council (HANC), though technically the permit's appellants were Nan Hohenstein, a HANC member, and the Rev. Ray Broshears, a mainstay of the city's gay political circus.

Less than a week after his defeat before the permit appeals board, Kellman was publicly crying foul. In a Sept. 25 press release announcing a City Hall demonstration the next week against the board's vote, Kellman charged Doug Engmann, president of the board, with a "conflict of interest." Kellman had wanted Engmann to abstain from voting, allowing Kellman to keep his after-hours license, since 4 votes are needed to overturn a police-granted permit. Kellman has asked for a rehearing, which the board will consider on Oct. 3.

Kellman claimed in his charges against Engmann that he was a member of HANC, that he employs HANC president Marilyn Smulyan in his office, and that he had been on HANC's coordinating board.

But Engmann says he never sat on HANC's coordinating board, hasn't attended a meeting of the group in a year and let his HANC membership lapse in February 1979. Smulyan says she is a freelance consultant who Engmann never regularly employed.

"Kellman's picking on me because he thinks I'm vulnerable," says Engmann. "He's trying to make a political issue out of it."

Kellman, however, is not the only one playing politics. HANC sent out a letter to all the district's supervisorial candidates before the vote on the I-Beam permit, asking them to appear at the hearing in support of HANC's position. HANC, which claims 350 members from the Haight, is a longtime opponent of new bars and restaurants in the increasingly gay neighborhood.

Though Smulyan denies the battle has gay-versus-straight overtones, the group's steadfast opposition to neighborhood gentrification has led to direct confrontation with the many of the city's gay businessmen flocking to the Haight to take advantage of its economic rebirth.

Jo Daly, the Board of Permit Appeals' gay commissioner and its only pro-Kellman vote, says that while "everybody's trying to avoid" the confrontation's gay/straight overtones, it's an aspect of the permit issue that won't go away. The Haight activists, she says, "were the left wing of the Sixties, but are now the conservatives of the Eighties."

For the gay supervisor, the I-Beam dispute is a political minefield he would much rather avoid. In the last two weeks, Britt has ducked the no-win situation, citing the City Charter's prohibition against supervisors meddling in the city's administrative affairs. Britt says the city attorney's office advised him neither to testify at the board hearing nor to speak out on the matter. Britt sought the opinion after the Sept. 19 hearing but just prior to a Sept. 27 candidates' night where he was questioned closely on the issue. At the candidates' night, Britt defended himself, telling the crowd that if he had testified at the hearing he might have been subject to a lawsuit.

Jim Lazarus, deputy city attorney, says he has advised Britt not to testify. But in light of a recent court ruling, Lazarus says he doubts Britt would invite a lawsuit if he spoke out on the issue. "He would not be violating the law," says Lazarus.

Publicly, Britt is trying to play the role of conciliator, saying, "It's an important issue . . . [that] I think should be decided on its merits after testimony from the people affected." But privately Britt is aiding Kellman in his fight for a rehearing.

Kellman says that Britt called him on Sept. 26 or 27 and told him, "I've got some really stunning news for you." Britt's office, Kellman says, had come up with a 1976 opinion by then City Attorney Thomas O'Connor, which Kellman is using as the basis for his request for a rehearing.

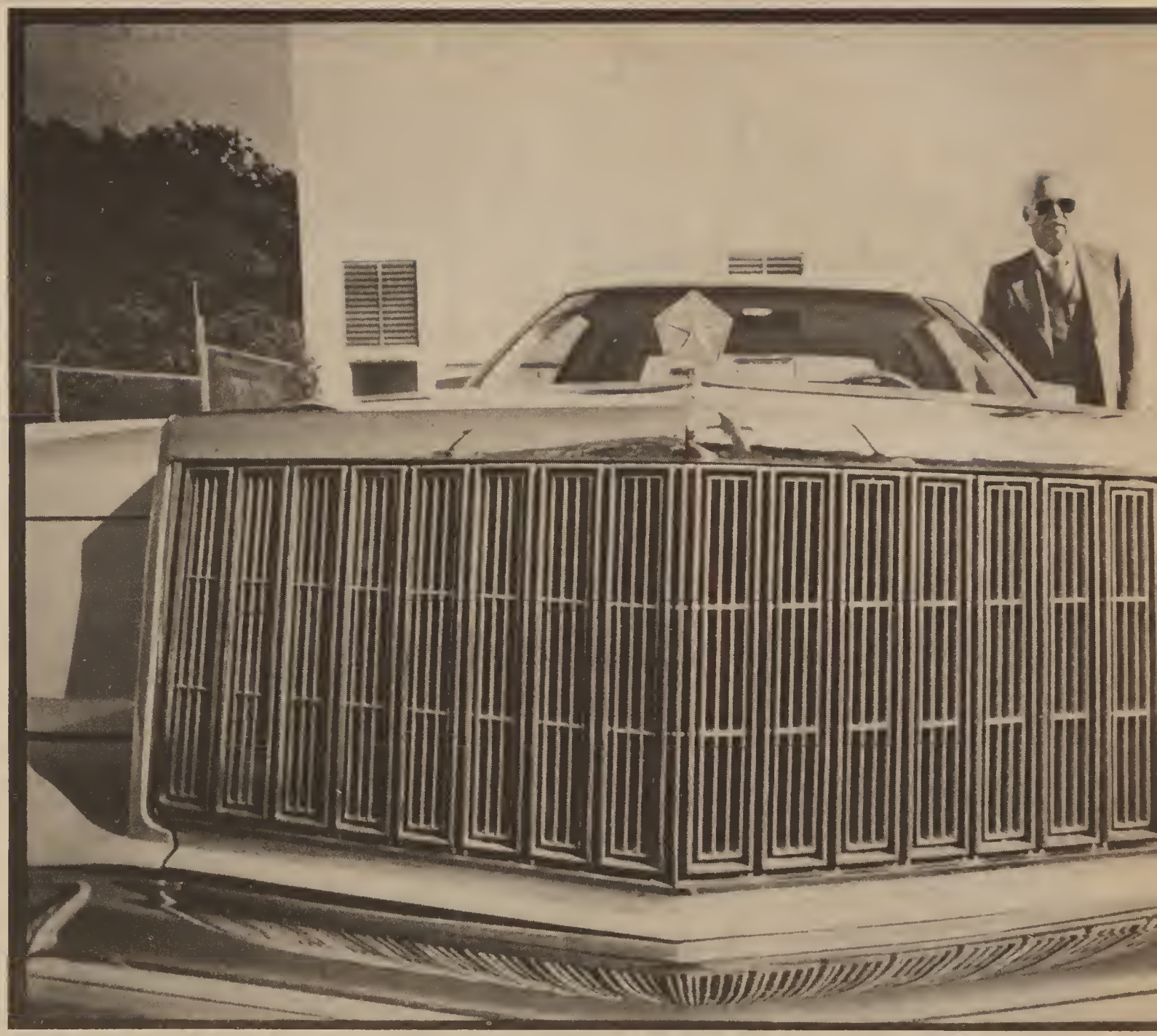
O'Connor's opinion advised former Board of Permit Appeals member Claire Pilcher that if a board member belonged to a "group or organization [that] takes a position on an issue before the board, the member should disqualify himself or herself from participation in the decision-making process if the board member's involvement in the community group or organization could bring into question the impartiality of the board."

Britt's actions appear to be an attempt to cut his political losses. While defending the neighborhoods is virtually a motherhood-type issue in the district, many key members of HANC are Britt opponents, with three of its five officers strong Pachtner supporters. Jo Daly, also a Pachtner supporter, says Britt told her at a recent Democratic party fundraiser that he didn't testify at the Sept. 19 hearing because "those people in HANC don't support me and don't like me." ■

PHOTO BY ROSE SKYTTA

Left: Terence Hallinan, Kay Pachtner, Howard Wallace and Harry Britt at a Dist. 5 candidates night. Below: outside the I-Beam disco on Haight Street.

PHOTO BY VICTORIA ROUSE



CHRYSLER AND THE END OF CONSPICUOUS CONSUMPTION

The life and hard times of a company that seems incapable of acting on the evidence available

BY ALEXANDER COCKBURN AND JAMES RIDGEWAY

DETROIT—

"We are a microcosm of everything wrong in the country, you name it." Lee Iacocca, president of Chrysler Corporation, stared blindly across the wildly applauding journalists who pass as the press corps here. Sweating so profusely that at last he had to remove the spectacles which had been sliding down his nose during an impassioned 60-minute disquisition on the problems of his tottering company, Iacocca glanced at one of the 1980 models unveiled a few hours before.

Iacocca, who with the sudden retirement of John J. Riccardo is now in line to become chairman, did not dwell for long on this particular symbol—big, unappealing, unwanted—of what is wrong with the country. Instead, he motioned dramatically to a curtain on the far side of the basement room of the shabby Masonic Temple in downtown Detroit where Chrysler officials had been entertaining the press all day.

"Nineteen-seventy-nine," he continued, "will be the year we bottomed out. Boy, did we bottom out! We hit rock bottom. Nineteen-eighty will be the year of consolidation and 1981 the year of Chrysler's return." With a furtive glance at the Dodge Mirada lurking at the back of the crowd Iacocca paused: "I'm going to show you a 1981 model. It's a 20-mile-per-gallon luxury car, and it pretty well exemplifies why we must be a full-line producer. We expect this to make $100-150 million net for us in the first year." Journalists peering expectantly across the room saw the curtain slowly rise, and a silvery vehicle came into view.

"It was built," roared Iacocca from the dais, "by six little Italian guys in 23 days by hand, and it's our reentry into the luxury car business. Why do I show it to you today? Because I want to make a big point. That's the economics of the American car business. That's where the profits are. That's where GM sells rampantly and is able to keep the price of their smaller cars down."

The curtain slowly fell again in front of what had appeared to be—in the moment allowed—a modish version of the automobile Detroit has been stubbornly building ever since it began to lose markets to the Europeans and Japanese: expensive, scarcely stinting in fuel consumption, styled to the presumed tastes of those upwardly mobile, well-heeled inhabitants of the auto-industrial age who refuse to agree that the day of conspicuous consumption is over or that life should be circumscribed by the windshield of a Honda.

All last Wednesday, Chrysler executives wandered through the Masonic Temple like family members at a funeral parlor, making gallant attempts to be cheerful, squinting now and again at the corpse in the corner. The problem was not hard to spot. Chrysler cars now are and indeed in the past have been sedately unappealing, to be polite about it, and more brutally, as *Fortune* magazine once put it, "built for losers."

One might exclude the trusty Dodge pickup from the stodgy offerings. But the

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DAY & NIGHT

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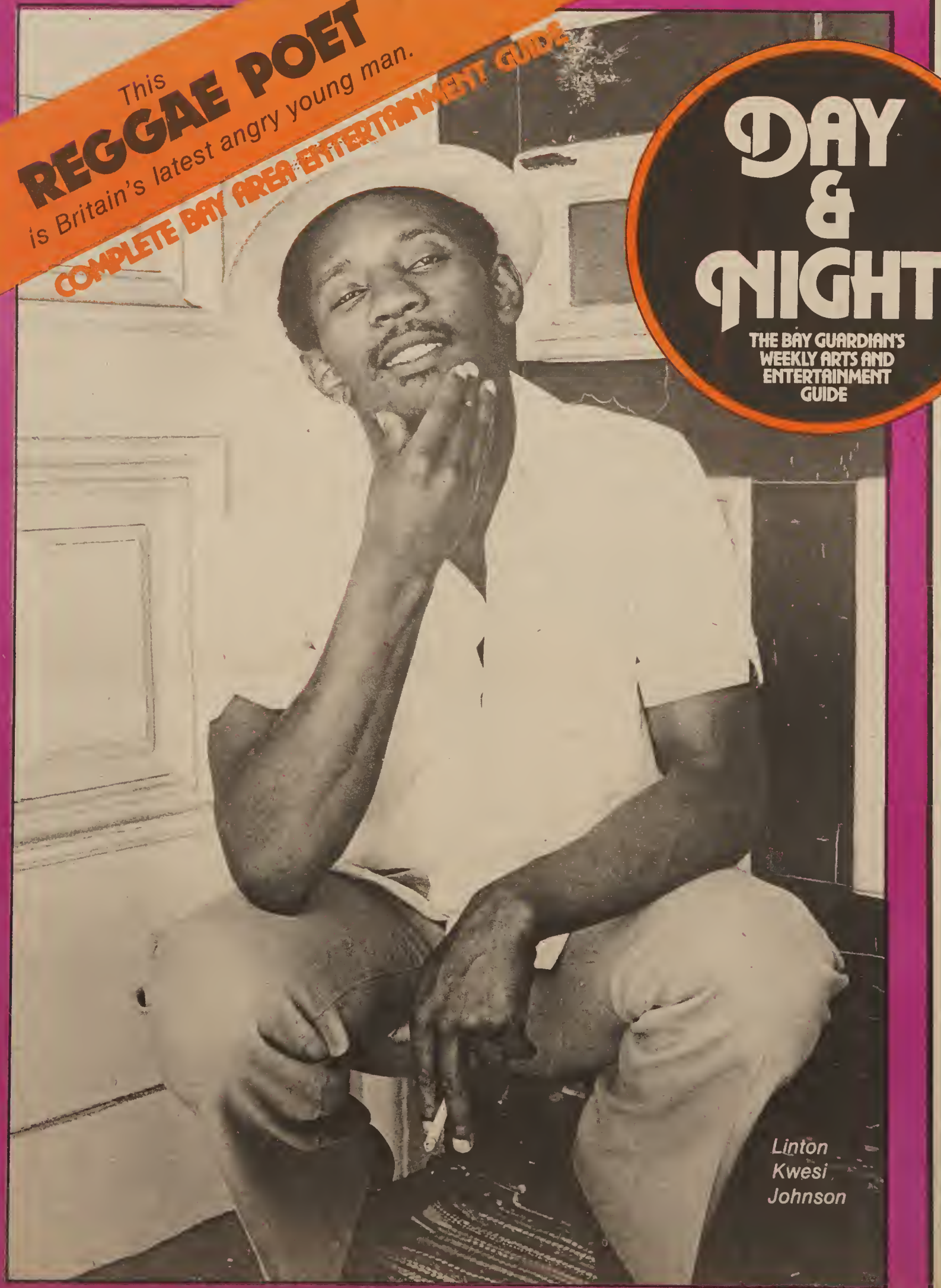
This REGGAE POET is Britain's latest angry young man.

COMPLETE BAY AREA ENTERTAINMENT GUIDE



Linton Kwesi Johnson

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Bay Guardian

BY MICHAEL GOLDBERG

DREAD, BEAT AND BLOOD

Michael Goldberg interviews Britain's latest angry young man—reggae poet Linton Kwesi Johnson

For a moment, I thought there had been a mistake. Could this slight short man wearing a dressy sportscoat, slick slacks and wire-frame glasses, which give him the look of a librarian, be Britain's angry radical reggae poet, Linton Kwesi Johnson? Was this the man who, as a member of the black political organization Race Today, forced the British government to let black youth falsely accused of petty crimes out of jail? Was this the first poet to set his words to reggae music?

Indeed it was.

There had been no publicity. It was a weekday night. And Johnson is almost completely unknown in the United States. Yet over 350 people had gathered in the Berkeley High School West Campus Auditorium to hear this Jamaican poet read his tough poetry about the oppression of blacks in Britain. Though Johnson is still a Jamaican citizen, he has lived in London for the past 16 years and addresses his poems to the social, political and cultural problems of blacks there.

"What I concern myself with is the independent and radical and revolutionary organization of blacks, which is what Race Today is involved in," Johnson told the English music newspaper New Musical Express earlier this year. "What we're saying is that we have a history that didn't end when we got on the ships and planes to come to England . . . . We still have it, and we're making our own history here.

"We're not .the helpless victims that liberals would try to make us out as being. Nobody can do nothing for us. We have to do it ourselves. What we have to do is build. You have to creep before you walk. That is what we see as necessary."

In Berkeley, local punk rockers the Offs opened the benefit for the Bay Area branch of Rock Against Racism, blasting through a set of stercotypical crude and angry punk songs.

When the Offs completed their encore, lead vocalist Dan Van Nil shouted, "Stick around for Linton Johnson. He's the most important poet for the Eighties." A cheer went up.

Johnson, 27, strode out onto the stark stage. There was a sense of righteousness in the way he carried himself. His serious manner seemed to say, "Listen, there is no time to waste. Take heed!"

More applause greeted him. "The first poem I would like to recite for you," said Johnson soberly, when the clapping had subsided, "is a poem called 'Five Nights of Bleeding.' It is a poem that talks about five incidents of violence which occurred in England against young blacks in 1973." The crowd grew so quiet, I could hear a man sipping beer from a can at the back of the auditorium. All attention was focused on this intense black man at center stage.

"Madness. Madness. Madness tight on the heads of the rebels," began Johnson. Only the rhythmic clapping of the audience accompanied him. "The bitterness erupts like a hot blast/Broke glass/The ritual of blood and the burning/Five nights of horror and bleeding/Broke glass/Cold blades as sharp as the eyes of hate and the stabbings/It's war among the rebels/Madness. Madness. War."

Though Linton Johnson is a poet with two published books of poetry in London and Jamaica, *Voices of the Living and the Dead* and *Dread, Beat and Blood*, he is best known for his two albums, *Dread, Beat and Blood* (Virgin) and *Forces of Victory* (Mango), which fuse his poetry with the tense, seething anger of reggae music. Both albums were hits in London, attaining high positions on the English pop charts.

In England, Johnson's face is a familiar one. He has appeared on the cover of the English rock newspaper New Musical Express. An acknowledged expert on reggae music and an outspoken political activist, he is frequently interviewed for his opinions on the social climate for blacks in Britain.

At the Berkeley concert, Johnson performed one of his most moving poems, "Sonny's Lettah," the dramatic story of a black youth who is picked up for "sus." "What that means," Johnson explained to the attentive crowd, "is that the police can put someone in prison simply by convincing a judge that they have reason to believe —suspicion— that the person intended to commit a crime."

continued next page

Linton Kwesi Johnson: "Poetry doesn't change the world. Concrete political activity changes the world."
Below: Johnson and the crowd of 350 who showed up to hear his unpublicized reading at the Berkeley High School Auditorium.

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THE FRAMER'S WORKSHOP

continued from previous page

In the poem, the police arrest and then beat up the boy. His older brother tries to stop them. A policeman is killed and both brothers end up in prison. The poem is in the form of a letter from the older brother to his mother, who is still living in Jamaica. "Dear Mama. Good day. I hope when these few lines reach you, they find you in the best of health. Mama, I really don't know how to tell you this. 'Cause I made a solemn promise to take care of little Jim and try me best to look after him. Mama. I really did try me best, but none the less, me sorry to tell you poor little Jim get arrest...."

I meet up with Linton Kwesi Johnson at a Mission District flat. "Silly Games," a reggae hit in England, plays on the phonograph as Johnson sits at a table in the dining room and sips Dos Equis.

He looks dead serious. There is not the slightest hint of a sense of humor about him. He lights a cigarette. In the two weeks he has been in the U.S., Johnson has barely had a moment to himself. He is impatient to get the interview underway. He is also a bit pissed off with the president of his record label, Mango Records, who is sitting across the room.

"Why didn't you have biographies sent out to all the journalists?" he demands. "And you should have bought copies of my book and sent it out along with the album."

The record company president throws up his hands. "We didn't receive the bio from the London office until a few days before you arrived. And we wouldn't know where to buy your book."

Johnson turns to me. I ask him about a poem on his recent album, *Forces of Victory*, which was released in the U.S. a few months ago. The song has a repeated chorus, "We gonna smash their brains in/'Cause they don't have nothin' in them." Who is he talking about?

"I'm talking about the neo-faseist organizations like the National Front who are trying to blame blacks for all British society's ills and have been carrying out terrorist activities against the black community. They have killed a couple of Asians and a couple of West Indians and have been carrying out violent incidents against black and Asian book shops. And 'smash their brains in' is the kind of slogan that they themselves, the National Front, chant when they are marching through the black community. So it's like an inversion of their own slogan. And we're simply saying to them, 'You're no big deal. You're no big threat to us. We can deal with you.'"

A political activist since his teens, Johnson began writing poetry in 1970. "I wanted to express myself about the experiences of blacks in Britain," he recalls. "I began writing in English. But I found that I couldn't express myself fluently. The immediacy, the intenseness of the experiences I wanted to express couldn't really be channeled through the English language.

"Since I was writing about the experiences of the Caribbean peoples, it was only natural for me to go back to Caribbean poetic traditions to find a proper medium to express what I wanted to say."

Johnson found that the Jamaican slang, which he had spoken as a boy growing up in Clarendon County, Jamaica, allowed him to express raw emotion and the often ugly and violent experiences he had witnessed.

But Johnson's poetry does more than just use the style of Jamaican street language to frame the problems of blacks in England. On his two albums and often when he performs in England, Johnson integrates reggae music and poetry. The inspiration for this unusual mix was the Jamaican disc jockeys like Big Youth, I-Roy and Prine Jazzbo, who are popular in Jamaica and London.

"What the reggae disc jockeys were doing," explained Johnson, "was taking prerecorded songs, popular hits, and take the voice off the songs and improvise their own kind of poetry to fit the rhythm and melody of the music. And they were making social commentary about what was happening in Jamaican society. And I was very much taken aback by that. For me, it was like the extension of the oral tradition in which I grew up in Jamaica. Songs and rhymes.

"When I began to write in the Jamaican dialect, I found that music kept intruding itself on my poetry. The poetry would come with a hass line and a beat."

Born in Jamaica in 1952, Johnson moved to England in 1963 to join his mother. "The quality and opportunity for life is so limited in the Caribbean for poor people," says Johnson. "So people in search of making a better life go to Europe or North Ameriea with the intention of working three or four years and then returning home. All West Indians leave with the intention of returning. But then find that they can just about earn enough to live.

"But now blacks have been in Britain for over 30 years and we are a permanent part of the community there. We have a sense of permanence and there is no more ambivalence as to whether we are going to stay or go back 'cause we had two generations born in England and have nowhere to go back to."

Though all of Linton Johnson's poetry is aggressively political, he has no illusions that his art is going to move mountains or spark mass ideological shifts. "I see poetry as being entertainment," he says. "I don't see my poetry as being a substitute for politieal aetivism. Art is art and politics is polities. The two do meet and art can contribute towards stimulating people. But once it ceases to entertain, it has no validity. If you want to make a speech, you make a speech. Poetry doesn't ehange the world. Conerete political aetivity changes the world." ■

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SAN FRANCISCO

Alta Plaza: Faye Carol (jazz), Sun , Ruth Hastings & Co (cabaret), Mon , Fillmore at Clay, 921-4646

The Blarneystone: Red Dust (country/bluegrass) Fri -Sat , Irish Country (Irish), Sun , 5616 Geary Blvd , 752-3326

■**The Boarding House:** Bob Sarlatte, Karen Drucker, Fri/5-Sat/6, Buddy Holly Jr., Fri/12-Sat/13, 960 Bush St., 441-4333

Brasserie Castle Grand: Ron Towe (pop piano), Tues.-Sat , 12th & Folsom, 621-9491

Cadell Place: Marcella Pierot (jazz), Fri/5, Mary Watkins (jazz), Sat/6, Cameron (30s and 40s), Sun/7; Carla Giannerelli, Weds/10; Marcella Pierot, Thurs/11, Merlin, Fri/12, 524 Union St., 391-4343

Cafe Monaco: Mitch Woods (jazz and blues piano), Weds/10-Thurs/11, 3152 Fillmore, 346-6737

Capurro's: Pete Zangara Trio (jazz), Weds and Thurs , Pier 47, 300 Jefferson, 771-0377

■**Chez Jacques:** Cafe Theatre: Breakfast in Marin (musical comedy), Fri/5, Papaya Juice, Sat/6, Fear and Loathing in Love and Marriage, Broadway Beat, Sun/7 Earnest Player's Benefit, Mon/8, Coward in a Cardboard Cup, Tues/9, Berlin 1932, Weds/10-Thurs/11, Breakfast in Marin, Fri/12, Cabaret Susan Rabin, Liz Rosner & Flight, Fri/6, Gracie Glassman & Dana Atherton, Sat/6, Wynde True and Don Cardoz Quartet, Sun/7, Dana Hubbard's Blues Plus, Mon/8, Lynda Bergren, Tues/9, Glenda Glazer, Weds/10, Suzy Perisho & Bob Cheney, Thurs/11, Susan Burrill, Fri/12, 1390 California St , 775-7574

The Deaf Club: Deaf Disco Party, Fri/5, 530 Valencia

Dewey's: John Stafford and the Bourbon Street Irregulars (Dixieland jazz), Tues -Sat , Hotel St Francis, Geary & Powell, 391-1200

Fanny's: Kerrigan Black (jazz), Fri/5-Sat/6, Leila, Martha Lorin, Sun/7, Glenda Glayzer with Michael Reno, Tues/9, Pam Brooks (pop/operetta), Weds/10-Thurs/11, Kerrigan Black, Fri/12, 4230 18th St 621-5570

Golden Grommet: Night Train (jazz), Fri , Tues , Chelsea (jazz), Mon , Thurs , 834 Irving St , 564-6627

Great American Music Hall: Anthony Braxton Quartet, Fri/5-Sat/6, Reilly & Maloney, Sun/7, Bert Jansch & Martin Jenkins, Mon/8, Bill Evans & McCoy Tyner, Tues/9, McCoy Tyner Septet, Weds/10-Sat/13, 859 O'Farrell, 885-0750

Gulliver's Pub: Spirit (soul), Fri/5, Pete Zangara (blues), Donna Turner Band (country/rock), Sat/6, Powell St. Blues Band, Dana Hubbard Blues Plus, Sun/7, Donna Turner Band, Mon/8, Legacy (rock), Tues/9: The Ventilators, Weds/10, Driftwood, Thurs/11, The Marin Red Show, Fri/12, 348 Columbus, 982-0833

Hotel Utah: Steve Seskin (folk), Fri/5, M J. Lalfo and Co (jazz/rock), Sat/6; open mike, Tues/9, On The Air (swing), Weds/10, Randy Craig Trio (jazz), Thurs/11, Susan Rabin, Fri/12, 500 4th St at Bryant, 421-8308

Keystone Korner: The Heath Brothers with Stanley Cowell, Fri/5-Sun/7, Phil Woods Quartet & Richard Sussman Quintet, Tues/9-Sun/14, 750 Vallejo, 781-0697

Last Day Saloon: Ball Taylor Band, Fri/5; Hearts on Fire, Sat/6, Steve Seskin, Sun/7, talent auditions, Mon/8, Tucki Bailey & Friends, Tues/9, Cris Hawk Band, Weds/10, Tye, Thurs/11, Boarding House Reach, Fri/12, 406 Clement St., 387-6343

Mabuhay Gardens: The Offs, Black Flag, Times Five, Geza X, Fri/5, Dish Rags, Humans, Fly Boys, Sat/6, Bags, Oishrags, Flyboys, Catholic Discipline, Sun/7, Noh Mercy, Geza X, Female Hands, Catholic Discipline, Mon/8, Female Hands, Impatient Youth, Antibodies, Tues/9, Dead Kennedys, Feeders, Black Flags, Insults, Weds/10, Pointed Sticks, Vs , Punts, Wounds, Thurs/11, Weirdos, Pointed Sticks, Contractions, Eye Protection, Fri/12, 443 Broadway, 956-3315

Major Pond's: Anna Klinger, Fri/5, The Toons, Sat/6; Pat Hardin, Weds/10; Omar Hakim Khayyam, Thurs/11, Lovey Blue, Fri/12, 2801 California, 567-5010

Mooney's Irish Pub: Merlin, Fri/5-Sat/6, Splash, Fri/12, 1525 Grant Ave., 982-4330.

■**Munchkin's:** Sally Coombs (pop/originals), Hugh Fountain & Co. (jazz), Fri/5; Susan Burritt & Co (jazz, stand-up comics, Sat/6, Joe Ontiveros' (pop/originals), A Jazz Duo, Sun/7, open mike, Mon/8; Sally Coombs, Hugh Fountain & Co., Tues/9, David Lee Williams (classical piano), Valerie Arakawa (pop/originals), Weds/10; Joe Ontiveros, Valerie Arakawa, Thurs/11; Sally Coombs, Hugh Fountain & Co., Fri/12, 242 Church St., 621-4818

Mustard Seed Coffeehouse: Dawan Abdul Quintet (jazz), Fri/5; Fantuzzi and Ramana Das (East/West fusion dance), Sat/6, 432 Mason, 524-9347.

Network Coffeehouse: Gary Lapow, Fri/5, Take One Ragtime Ensemble, Mon/8, Ki-Ao Kim & Douglas Gardali (classical duo), Fri/12, 1036 Bush St , 989-6097

New Wave A Go Go: Dead Kennedys, Alleycats, Bags, Sat/6, 1839 Geary Blvd , 924-6032

■**Old Spaghetti Factory:** Spaghetti Jam (improvisational comedy revue), Fri.-Sat.; Flash Family (comedy), Thurs , 478 Green, 421-0221

Old Waldorf: Jesse Colin Young, Fri/5-Sat/6; The Records, Sun/7, Harry Chapin, Tues/9, Thurs/11, Wet Willie, David Blue, Weds/10, Elvin Bishop, Fri/12-Sat/13, 444 Battery St , 397-3884

■**The Other Cafe:** Mark Naftalin, Sonny Rhodes, Ron Thompson, Fri/5; stand-up comedians, Sat/6. Open Showcase, Sun/7, comedy auditions, Mon/8, Betty Kaplowitz, Tues/9, stand-up comedians, Weds/10, Dana Carvey (comedy), Thurs/11 Rick & Ruby, Fri/12, 100 Carl St , 681-0748

Owl & Monkey Cafe: Harry Mann Ouo (jazz), Fri/5, Steve Seskin (folk), Sat/6, open mike, Thurs/11 Simon Oray (French pop), Fri/12, 1336 9th Ave 684-9892

The Palms: Will Porter, Fri/5, No Sisters, Sat/6, Foreplay, Farillon, Sun/7, Perfect Strangers, Mon/8, Whippets, Tues/9, The Times, Weds/10, The Contractions, The Corvairs, Thurs/11, The Lloyds, Fri/12-Sat/13, Polk at Pine, 673-7771

Peta's Jazz Club: Dick Saltzman Trio, Fran Fosten/Henry Irvin Quartet, Fri., Nancy Nyle & Coalescence, Sat , Hugh Fountain Quartet, Guillermo Cantu and Jazz Trik with Ray Scott, Sun Brazil Export, Mon , Fran Fosten/Henry Irvin Quartet, Tues. Ed Kelly & The Jazz Express, Weds , Dick Partee & The North Beach Quartet, Thurs , 577 Columbus, 982-4999

Precita Park Cafe: Automatic Slim (blues/boogie), Fri/5; Ana Perez (blues/rock), Sat/6; Nighttrain (Latin jazz), Weds/10, Echo (blues/rock), Thurs/11, Blues Survivors (blues), Fri/12, 300 Precita Ave , 285-6626

Redante's: Nicholas, Glover & Wray, Fri/5-Sat/6, 20 Mark Twain Lane, 777-1955

Rick's Road: Frank Biner and The Night Shift, Fri/5-Sat/6, Legacy Sun/7-Mon/8, tba, Tues/9-Thurs/11, Stoneground, Fri/12, 736 Irving St , 665-6551

Sacred Grounds: Tom Kenyon (folk), Fri/5, Raging Sea String Band (bluegrass/country), Sat/6; Yerba Buena Sheiks, Sun/7, Ragged But Right, Mon/8, Colin Linden (blues), Tues/9, Bob Lesoine (originals), Weds/10, Troubadours (folk), Thurs/11, Martine (folk), Fri/12, 2095 Hayes, 387-3859

Savoy Tivoli: Mirasol, Fri/5-Sat/6, Contractions, Urge, Sun/7, Snakepit & the Solar Orchestra with Amos White, Thurs/11, Babatunde and Phenomena, Fri/12, 1434 Grant Ave , 362-7023

■**Union Depot:** Dana Hubbard's Blues Plus, Fri/5, Jazz Jam, Tues/9, Pete Zangara Blues Band, Weds/10, Night Train (variety), Thurs/11, Martine Habib, Fri/12, SF State Student Union, 1650 Holloway Ave , 469-2426.

Venetian Room: Ella Fitzgerald, Fri/5-Weds/10; Billy Daniels, Thurs/11-Weds/17, Fairmont Hotel, Mason & California, 772-5163

Washington Square Bar & Grill: John Horton Cooper (jazz piano), Fri -Sat.; Mike Lipskin (jazz piano), Sun , Burt Bales (jazz piano), Mon -Tues , Norma Teagarden (jazz piano), Weds , Dick Fregulia & Dorothy Moscowitz (jazz piano), Thurs , 1707 Powell St , 982-8123

EAST BAY

Ace McMurphy's: Body & Soul (jazz/easy listening), Fri -Sat., 1103 Embarcadero, Oakl., 893-6700

Alpen Glow: Dan Hicks & his Acoustic Warriors, Mike Bloomfield, Fri/5, Cornell Hurd Band, Sat/6, Stoneground, Thurs/11, David La Flamme, Fri/12, 18564 Mission Blvd , Hayward, 276-2310

Barclay Jack's: S F Limited, Thurs.-Sat , Daybreak L.T.D., Sun -Mon , Solstice, Tues - Wed., 1211 Embarcadero, Oakl., 261-2387

Come Back Inn: The Gnus, Fri/5, East Bay Mud, Sat/6, Rock & Rye, Fri/12, 2516 Durant Ave , Berk , 548-2452

Freight & Salvage: Brass Band Ensemble (cabaret), Fri/5, Pat Golubin with David Garthwaite, Sat/6, Gary Marks (folk/jazz), Tues/9, Robin Flower & Friends, Weds/10; Alan MacLeod and Dick Holdstock (British folksongs), Thurs/11, Greenhill & Smith (blues), Fri/12, 1827 San Pablo Ave , Berk , 548-1761.

Frenchy's: Trans Bay Central, Fri/5-Sat/6, Phil & Friends, Sun/7, Love Band, Mon/8, A Tinf of Darkness, Tues/9, Max—A Tribute to Elvis, Weds/10-Thurs/11, Martha Reeves & the Vandellas, Fri/12, 29097 Mission Blvd , Hayward, 582-7440

International Cafe: Teaser, Leapers, Fri/5, Jars, Young Adults, Corvairs, Sat/6, auditions, Mon/8, Lost Angelus, Tues/9; Pleaz, The Now, Weds/10; Back Alive, Johnny Rock & The Rockers, Thurs/11, Violation, Bay Rum, Just In Case, Fri/12, 2516 Telegraph Ave., Berk , 841-9070

Irongate Inn: John Marconi Jazz Band, Fri/5, Junior Earl with Freddie Roulette (blues), Sat/6, Casa Bonita Garden Orchestra (30s and 40s) with Barbara Lashley, Sun/7, Pure Honey, Weds/10; Gail & Smith Dobson Trio, Thurs/11, John Marconi with Eddie Henderson, Fri/12, 5356 College Ave., Oakl., 654-9600

Keystone: Yesterday & Today, Fri/5, Maria Muldaur, Sat/6, Jerry Garcia, Sun/7; Black Oak Arkansas, Fri/12, 2119 University, Berk , 841-9903

La Pena: Cuadro Flamenco (flamenco songs and dance), Fri/5, Oescarga Cubana (salsa), Sat/6, Joe Hill Centennial, Sun/7, Roy Brown and Aires Bucaneros (Puerto Rican songs), Thurs/11, 3105 Shattuck Ave., Berk , 849-2568

Larry Blake's: Mississippi Johnny Waters and the Blues Survivors (r&b), Fri/5, Nexus (fusion), Sat/6, Liz Lewis Band (jazz/cabaret), Sun/7, Rose Street (jazz), Mon/8; Andrei Kitaev (jazz piano), Tues/9, Jennifer Cleavenger Trio with Vince Wallace (jazz), Weds/10; The Rathskeller Band (r&b), Thurs/11-Fri/12, 2367 Telegraph Ave , Berk , 848-0886

La Val's Subterranean: The Half Fast Band, Fri/5, Jim Nelson & Skip Henderson, Sat/6, John Palme & Carol Oenney, Fri/12, 1834 Euclid Ave , Berk , 843-5360

Rio Dance & Theatre Co. Charlie Musselwhite & Natasha, Stu Blank Fri/5, Hoo Doo Rhythm Devils, Tasmanian Devils, Sat/6,

DIRECTORY

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Teaser, Thurs/11, The Beat, Fri/12, 140 Parker Ave , Rodeo, 799-0074

The Townhouse: Texas Chainsaw, Fri/5, Chris Hawk Band, Sat/6, Texas Chainsaw, Sun/7, John Palme, Mon/8, Wheeler, Tues/9, Tonopah, Weds/10, Texas Chainsaw, Thurs/11-Fri/12, 5862 Doyle St , Emeryville, 658-5556.

SOUTH BAY

Barney Steele's: Omega, Fri/5-Sat/6, Jarvis Ensemble, Tues/9, Back In The Saddle, Weds/10; Jump Street, Thurs/11-Fri/12, 590 Veterans, Redwood City, 365-8145

Bodega: David La Flamme, Fri/5-Sat/6, Poker Face, Sun/7, Back In The Saddle, Mon/8, Housecrockers, Tues/9, Daddy-O, Weds/10, Iba, Thurs/11-Fri/12, 30 S. Central Ave , Campbell, (408)374-4000.

The Castaway: Pat Gatti (singer/guitarist), Weds.-Sat., Harry Gibson (cocktail piano), Weds - Sun., Coyote Point, San Mateo, 347-1027

■**The Country Store:** Cornell Hurd Band, Fri/5, Glide, Sat/6, Laugh Your Ass Off, Mon/8-Tues/9, Hot Cider, Weds/10; Poker Face, Thurs/11-Fri/12, 157 W El Camino, Sunnyvale, (408)736-0921

Fargo's Pizza: Ivory Tower, Fri/5-Sat/6, Starfire, Sun/7, Friends, Mon/8-Tues/9, Joe Sharino, Weds/10; Stardust, Thurs/11-Sat/13, Old Mill Center, 2540 California St , Mountain View, 941-6373

The Garret: The Toons, Fri/5, Julie Farbolin, Sat/6; auditions, Mon/8, Mitch Ballard, Tues/9, Joel Abramson, Weds/10, Joe Ferrara, Thurs/11, The Toons, Fri/12, The Pruneyard, Campbell, (408)371-6505.

The Hall: Jump Street, Fri/5-Sat/6; Blind Fury, Mon/8, Stoneground, Lover, Tues/9; Hoo Doo Rhythm Devils, Weds/10; The Innocents, Thurs/11, Iba, Fri/12, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works: Mark Ford Band, Fri/5, Ball Taylor Band, Sat/6, Allen & Marsha, Sun/7, Starfire, Mon/8, Back In The Saddle, Tues/9, Powerface, Weds/10; J. D. Borman Band, Thurs/11; Mark Ford Band, Fri/12, 3877 El Camino Real, Palo Alto, 493-3433

Keystone: David Grisman Quintet, Alex De Grassi, Fri/5, Yesterday & Today, Sat/6; Hearts On Fire, Jimmy Discount, Jordan Playboy, Mon/8, Stanley Turrentine, Thurs/11, Greg Kihn Band, Fri/12, 260 California, Palo Alto, 324-1402

Miramar Beach Inn: Boarding House Reach, Fri/5-Sat/6, Kevin Jarvis Ensemble, Sun/7, Night Hawks, Mon/8, Live Wire, Tues/9-Thurs/11, Hoo Doo Rhythm Devils, Fri/12-Sat/13, Coast Highway, Half Moon Bay, 726-9053

Odyssey Room: Rejoice, Fri/5-Sat/6, Gotcha, Tues/9-Fri/12, 799 East El Camino Real, Sunnyvale, (408)245-4448

Pacifica Arts Center: Mike Lipskin (stride piano), Sat/6, 1227 Danmann Road, Pedro Point, Pacifica, 359-3487.

Smokey Mountain: Daddy-O, Fri/5, Uncle Rainbow, Sat/6-Sun/7, Chanter, Mon/8, Hot Cider, Tues/9, Cornell Hurd Band, Weds/10, Skycreek, Thurs/11, The Innocents, Fri/12, 33 S Central Ave , Campbell, (408)866-8288

The Wooden Nickel: Avalon, Fri/5, Glide, Sat/6, Lover, Sun/7, Finger, Mon/8, Poker Face, Tues/9, Avalon, Weds/10, Glide, Thurs/11, Skycreek, Fri/12, 2505 The Alameda Santa Clara, (408)247-0552

NORTH BAY

The Barrel House: Mel Martin with the Gus Gustavson Trio, featuring Toni Lee Scott, Thurs/4-Sat/6, 927 Tamalpais Ave , San Rafael, 456-7044

Davood's: Dick Conte Trio (jazz), Fri/5-Sat/6; William Feasley (classical guitar), Sun/7, Sy Perkoff & Paul Breslin (piano/bass duo), Mon/8, Tony Angelo (classical piano), Tues/9 Richard Blankenship (solo guitar), Weds/10; Mark Naftalin (blues piano), Thurs/11, Michelle & Charlotte (classical duo), 22 Miller Ave , Mill Valley, 388-2000

Inn of the Beginning: Attitude, Whiplash & the Lawsuits (rock), Fri/5, Air Castle, Harvest, Sat/6; Persuasions, Ashley Cleveland, Mon/8, Frank Biner & Nightshift, Weds/10, David Fathead Newman, Thurs/11, Mark Naftalin's R&B Revue, Fri/12, downtown Cotati, (707)795-9955

■**Laguna:** Soft Winds (jazz), Fri/5, Mark McCollum, Iba (comedy), Sat/6, "An Evening with Woody," Sun/7, Jack Grant, Mon/8, Ashley Cleveland, Weds/10, Rick Bayers, Thurs/11, Whiplash and the Lawsuits, Fri/12, 234 Main St , Sebastopol, (707)823-5240

Marshall Tavern: Living Proof, Fri/5, Bogart, Sat/6, Dakota, Fri/12, Highway One, Marin, 863-8141.

Rancho Nicasio: Hoo Doo Rhythm Devils, Fri/5, Fat Chance, Sat/6, Rob Robinson, Sun/7, Back In The Saddle, Thurs/11, Luther Tucker Band, Fri/12, Hidden Valley, Nicasio, 662-2012.

Rosebud's: John Hammond, Willie Albright (blues), Fri/5, 433 First St., Benicia, (707)745-9988

Sleeping Lady Cafe: Mark Adler and the Locals (jazz/rock), Fri/5, the Stingers (new wave), Sat/6, Ms Clawdy (rock), Sun/7, Mark Naftalin's Blue Monday Party, Mon/8; John Allair & Steve Mitchell, Tues/9, Sneakers, Four Piece, Weds/10; Ad Infinitum (jazz), Thurs/11; the Sons (dance music), Fri/12, 58 Bolinas, Fairfax, 456-2044

■ **Indicates comady acts.**

★ **stands for "to be announced."**

—Kerrigan Black

MUSIC

ROCK/SOUL/POP

Jesse Colin Young: Marin County's own, Fri/5-Sat/6, 8 pm and 11 pm, Old Waldorf, 444 Battery St , SF $7 50 advance, $8 50 day of show, 397-3884, also in a benefit performance for the Pelican Alliance with Honey Creek, Sun/14, 3 pm, Red Barn Pl Reyes Station, Marin County, $6 advance, $7 at door for adults, $3 advance, $4 at door for seniors and children under 12, 663-8483 or 669-1468

Evelyn Champagne King: Fri/5, 8 pm, Foothill College, 12345 El Monte Rd , Los Altos Hills, $10 25, TELETIX

Tito Puente: New York Latin music, Fri/5, 8 pm, Galleria, 101 Kansas, SF, $10 75, TELETIX Sat/6, Kezar Pavilion, SF, $5.75, TELETIX

JAZZ/FUSION/ AVANT GARDE

Kenny Barron, Frank Foster, Ted Dunbar, Larry Riddley & Freddy White: five giants of jazz who teach music at Rutgers College in concert together, Sun/7, 4 pm, Bach Dancing & Dynamite Society, Highway One, Half Moon Bay, $6, 726-4143.

Eric Webb & George Avery: piano and drum duo, part of Fort Mason's "Jazz on a Sunday Afternoon" series, Sun/7, 2 pm, Fort Mason Center, Laguna & Marina, Bldg 314, SF, $2, 441-5705

Russel Baba, Jazz Art Movement: with Carl Hester, Weds/10, 8 30 pm, New College of California, 777 Valencia St., SF, $3 50, 626-1694

FOLK/COUNTRY/BLUES

Taj Mahal & Elizabeth Cotton: the versatile master of Afro-American music forms, along with the octogenarian composer of "Freight Train," Sat/6, 8 pm, Fox Warfied Theatre, 982 Market, SF, $6 50, 928-7278

John Conlee: named "Best Male Vocalist" by Academy of Country Music, Sun/7, 4 pm and 7 pm, Foothill College Theatre, 12345 El Monte Rd , Los Altos Hills, $8 50, 948-8590

Pete Seeger: the legendary folksinger, songwriter/musicologist in a rare Bay Area appearance, Mon/8, College of Marin, Kentfield, $6 adults, $4 children under 12, 472-3500 or TELETIX

★ **Clem Small & Friends:** in cooperation with the San Francisco Folk Music Club, Thurs/11, 7 pm, SF Main Library, Commission Room, Civic Center, free, 558-3191.

Waylon Jennings: headlining an "all-Texas" night of country music, Fri/12, 8 pm, Oakland Coliseum, Nimitz Fwy & Hegenberger Rd., Oakl., $8.50 and $7 50, TELETIX

ORCHESTRAL/CHORAL

San Francisco Symphony: The Mostly Mozart Festival continues with concerts Fri/5-Sat/6, 8 pm, Herbst Theatre, SF, Sun/7, 5 pm, Frost Amphitheatre, Stanford University, Thurs/11, 8 pm, Marin Center, San Rafael; Fri/12-Sat/13, 8 pm, Herbst Theatre, SF, $6.50 at all locations, 431-5400.

Oak, Ash & Thorn: a cappella balladeers performing songs by and in honor of Shakespeare, Fri/5, 8 pm, Trinity Chapel, 2320 Dana, Berk., $3 50 general, $2.50 students and seniors, 285-2215, Sun/7, 8 pm, Church of the Advent, 261 Fell, SF, $3.50 general, $2 50 students and seniors, 285-2215.

★ **San Francisco Conservatory of Music Orchestra:** presents their first concert of the season with works by Berlioz, Respighi, Kirchner and Mozart, Fri/5, 8 pm, San Francisco Conservatory of Music, 1201 Ortega, SF, free, 564-8086, Sat/6, 1 30 pm and 3 pm, Ghirardelli Square, SF, free, 564-8086.

★ **Medical Academy Choir:** from Gdansk, Poland, performing classical and folk music from Poland, Western Europe and the United States, Thurs/11, 6 pm, Hyatt Regency, Atrium Lobby, Market & California, SF, free, 788-1234

OPERA/OPERETTA

San Francisco Opera: "Don Carlo," with Giacomo Aragall and Anna Tomowa-Sintow, Silvio Varviso conducting, final performance Fri/5, 8 pm; "Il Prigionero" by Dallepiccola, "La Voix Humaine" by Poulenc and "Gianni Schicchi" by Puccini, Sat/6, 8 pm and Tues/9, 7:30 pm, "Elektra," conducted by Berislav Klobucar, with Danica Mastilovic and Christa Ludwig, Sun/7, 2 pm and Thurs/11, 7.30 pm, "Der Fliegende Hollander" by Wagner, premiere, with Simon Estes and Marita Napier, Christof Perick conducting, Fri/12, 8 pm, War Memorial Opera House, Van Ness & McAllister, SF, $4-$27, 431-1210

Marin Opera Company: presenting Mozart's "Don Giovanni," Fri/5, 8 pm, Sun/7, 2:15 pm, Fri/12, 8 pm, Marin Civic Center, Showcase Theatre, San Rafael, $6 50 general, $5 students and seniors, 472-3500.

The Lamplighters: performing Johann Strauss's "Die Fledermaus," Fri/5-Sat/6 and Fri/12, Presentation Theatre, Turk near Masonic, SF, $7.75 and $6 general, $4 50 and $3 students and seniors, 752-7755

CHAMBER

San Francisco Quartet: Nathan Rubin, first violin, David George, viola, Sharon O'Connor, cello, and Ron Erickson, second violin, Fri/5, 8:30 pm, Bach Dancing & Dynamite Society, Highway One, Half Moon Bay, $4 50, 726-4143

The Kronos Quartet: performing works by Beethoven, Bartok and Lukas Foss, Sat/6, 8 pm, Mills College, Oakl , $4 general, $1 students and seniors, 632-4222

★ **Philadelphia String Quartet:** performing a program of pieces by Haydn, Shostakovich and Ovorak, Sun/7 3 pm, McKenna Theatre, SF State, 1600 Holloway, SF, free, 469-1667

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RECITALS

Elwood Thornton: bass-baritone presents a program of concert arias by Handel and Mozart and songs by Ravel and Ives, Fri/5, 8:30 pm, Old First Church, Van Ness & Sacramento, SF, donation, 776-1535.

Menahem Pressler: the Israeli-American pianist in solo recital, Fri/5, 8 pm, Hertz Hall, UC Berk., $6 general, $3.50 students, 642-9988, also Sat/6, 8 pm, with tenor Charles Bressler, same location and prices.

Ingram Marshall: flute, performs "The Fragility Cycles," Sat/6, 8:30 pm, Hansen Fuller Goldeen Gallery, 228 Grant Ave., SF, $3, 982-6177.

Jose Carreras: tenor, in his only San Francisco appearance of the year, Sun/7, 8 pm, War Memorial Opera House, Van Ness & McAllister, SF, $4-$18, 431-1210.

Abel Carlevaro: Uruguayan composer and guitarist, Sun/7, 3 pm, San Francisco Conservatory of Music, 1201 Ortega, SF, $5 general, $3 students and seniors, 564-8086.

Anton Kuerti: pianist, in a program of Schubert, Mozart, Chopin, Ravel, Rachmaninoff and Liszt, Sun/7, 3 pm, Herbst Theatre, Civic Center, SF, $7.50, 527-3622.

★ **Joanne Engel, Faith Carman and Andrew Berdahl:** playing, respectively, flute, harp and viola, performing pieces by Debussy, Ibert and Persichetti, Mon/8, 8 pm, Tressider Lounge, Tressider Student Union, Stanford University, free, 497-3880.

Laszlo Varga: cellist, with pianist Karen Rosenak, plays Italian and English works, Tues/9, 8 pm, Knuth Hall, Creative Arts Bldg., San Francisco State, 1600 Holloway, $3, $1.50 for seniors and students, 469-2467.

Alexander Post: continuing his series of 80 masterworks for organ, Weds/10, 8 pm, First Unitarian Church of San Francisco, Franklin & Geary, $3 general, $2 students and seniors, 776-4580.

Davitt Moroney: English harpsichordist, in a solo recital of pieces by Byrd, Fischer, Bach and Rameau, Fri/12, 8 pm, Hertz Hall, UC Berk., $5 general, $3 students, 642-9988.

ETHNIC MUSIC

Classical North Indian Music and Dance: ragas and tales of North India with Marvin Wolf, sitar, Montine Bourbon, sarod, Conrad Gauer, tabla, and featuring Michelle King, Kathak dance, Sat/6, 8 pm, Fort Mason Center, Bldg 312, Laguna & Marina, SF, $3.50 or PAS, 771-3144.

Batucaje: Brazilian music and dance, featuring Jose Lorenzo, Fri/12, 8 pm, Fort Mason Center, Bldg 312, Laguna & Marina, SF, $3 general, $2.50 students and seniors, PAS, 285-2034.

MIXED BAG

Concert & Dance: at the Fairfax Pavilion, featuring Georgia Kelly playing music for harp, Light Rain (gypsy rock), and the Dream Dancer Troupe, Fri/5, 8 pm, Fairfax Pavilion, Fairfax $5, 332-9100.

"Music from the Tyme of Shakespeare": presented by Amici Musicae, a consort of five instrumentalists and singers, Sun/7, 4 pm, Old First Church, Van Ness and Sacramento, SF, $3, 776-1535.

Speak Up and Sing Out for Salt II": a benefit concert for the American Russian Institute, with Viacheslav Ospov baritone, accompanied by Luisa Khmelnitskaya, piano, Tues/9, 7:30 pm, California Club, 1750 Clay St., SF, donation, 751-9100.

FESTIVALS

Bread & Roses: The third annual festival promises to be better than ever, with Norton Buffalo, Steve Norton, Hoyt Axton, David Crosby, The Roches and Chick Corea, Fri/5, 7 pm, Joan Baez, Pete Seeger, Paul Siebel, John Hammond and The Chambers Brothers perform Sat/6, 1 pm, The Persuasions, Flora Purim, Graham Nash, Maria Muldaur, The New Generation Singers and Peter, Paul and Mary bring the festival to a close, Sun/7, 1 pm. All musicians will be playing acoustic sets, and advance tickets are strongly advised. Greek Theatre, UC Berk., $8.50 and $10, 642-3125 or TELETIX.

★ **Western Regional Folk Festival:** a three-day annual event featuring folk artists from around the world in six concerts. The first concert features Sociedad Filarmonica Recreio Do Emigrante Portudes (Portuguese marching band), Vern Williams Bluegrass Band, and Sean Nos with Larry Lynch (Irish music and dance), Sat/6, 1 pm. The second concert features Matsutoyo Kai Minyo Group (japanese folk songs), J. C. Burris and Rose Maddox (bluegrass), Sat/6, 4 pm; second day's first concert will present Omega Airs (gospel), Conjunto Jarocha Hueyapan (Veracruz music) and Rose Maddox, Sun/7, 1 pm, includes Vesel Seljaci Tamburitzans (Yugoslav band), Kenny Hall and the Long Haul String Band and Queen Ida and her Bon Ton Zydeco Band (Cajun music), Sun/7, 4 pm. Monday's first concert features Ed Lowe (claw hammer banjo), La Ohana, Rose Maddox and the Vern Williams Bluegrass Band, Mon/8, 1 pm. The final concert features Conjunto Jarocha Hueyapan, El Fayzine (Moroccan band) and Biff White (bluegrass harmonica), Mon/8, 4 pm, Fort Barry parade ground, Rodeo Valley, Marin Headlands, free, 556-0560.

Massenkoff Russian Folk Festival: celebrating Russian history and culture, featuring Nikolai Massenkoff with music, dance and costumes, Sat/6, 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, $7.50, $6.50 reserved, $5.50 lawn seating, 798-3311.

Week of Hispanic Heritage: continues with music, lectures, exhibits, poetry readings and theatrical presentations celebrating Hispanic cultures around the world. Coro Pro-Musica presents a vespers in honor of St. Francis of Assissi, Sat/6, 4 pm, St. Francis Assissi, 610 Vallejo, SF, free, and Sun/7, 5 pm, Mission Dolores, Dolores near 16th St., SF, free. lecture on political development in Spain after Franco, Mon/8, 4 pm, UC Berk., Dwinelle Hall, free, a Hispanic play by the University of San Francisco Theatre Group, Tues/9, 8 pm, USF, $2, La Corte Musical, Coro Hispano, Weds/10, noon, Mission High School, SF, free; book exhibit of works about Spanish California. La Corte Musical, Weds/10, 7:30 pm, SF Public Library, Civic Center, free, presentation about Spain and Spanish-American heritage, with music, Thurs/11, 8 pm, SF Public Library, Civic Center, free; Chicano bilingual poetry and salsa music from Puerto Rico, Fri/12, 8 pm, Mission Cultural Center, 2868 Mission, SF, 641-1400 or 526-6383 for information on all events.

NOTES

The Philadelphia String Quartet will begin a series of free masterclasses at San Francisco State University, Mon/8, 1 pm, 1600 Holloway, SF, advance registration not required, general public invited.

Song Evaluation Workshop: Pete and Pat Luboff of Songwriters Resources & Services, a Los Angeles nonprofit organization, conduct a workshop for songwriters with criticism and discussion of song placement, collaboration, production of demo tapes, and more. Bring tapes, songs, guitars and 10 copies of each lyric. Tues/9, 6-10 pm, Fort Mason Center, Bldg. 312, Laguna & Marina, free, (213)463-7178.

Auditions for Skyline College's production of the opera "Don Giovanni" will be held Weds/10 and Fri/12, 7:30-10 pm in the Main Theatre, 3300 College Drive, San Bruno. Singers must sing and act an aria from a Mozart opera as part of the audition, 355-7000, ext. 121 or 386.

Bay Area performers wishing to audition for "Showcase Eleven," a locally produced television show showcasing Bay Area talent, should send an audition tape to Karen Drucker, 79 Ethel Ave., Mill Valley, 94941. Call 388-1514 for more information.

★ indicates general admission of $1 or less.

—Kerrigan Black

THEATER

PREVIEWS

"Josephine: The Mouse Singer": the West Coast premiere of Michael McClure's 1978 OBIE award-winning play about the relationship between art and society. Directed by John Lion. In preview this week Wed/3 through Sat/6 at 8:30 pm. $4.50. Opens Fri/12 and plays Thurs.-Sun. at 8:30; pm through Nov. 18. The Magic Theatre, Bldg. 314, Fort Mason, Laguna and Marina Blvds. $6, $4.50 students, seniors 441-8001.

"Encounters": Three one-acts by the One Act Theatre Company about the mysteries of human relationships. Jason Miller's "Lou Gehrig Did Not Die of Cancer," Leonard Melfi's "Birdbath" and Dan Greenburg's "The Restaurant." Directed by Peter Tripp, O.A.T.CO's Artistic Director. In preview this week, Sat/6, Tues/9, Wed/10 and Thurs/11 at 8:30 pm for $3. Opens Fri/12 and plays Thurs.-Sat. at 8:30 pm and Sun. at 2:30 and 7:30 pm. The Showcase Theatre, 430 Mason, $6, $5 Thurs. and Sun., $1 discount for students, seniors, unemployed. 421-6162.

American Conservatory Theatre is opening its season this week and two plays are in preview. Shakespeare's "Romeo and Juliet" previews Sat/6 at 2:30 pm, Thurs/11 at 8 pm, and opens Fri/12 at 8:30 pm. Sam Shepard's "Buried Child," winner of the 1979 Pulitzer Prize, previews Tues/9 and Wed/10 at 8 pm, Sat/13 at 2:30 pm, Mon/15 at 8 pm, and opens Tues/16 at 8 pm. Both shows will then run in repertory. 450 Geary. Preview tickets range from $4-$10; regular price $4.50-$12.50. 673-6440.

"Desire Under the Elms": one of Eugene O'Neill's stormy, emotional plays; an exploration of greed and compelling sexual desire in a rural New England family presented by the San Francisco Repertory Company. Directed by Michelle Truffaut. In preview this week, Tues/9-Fri/12 at 8 pm for $3. Opens Sat/13 and plays Thurs.-Sat. at 8 pm and Sun. at 2 pm through Nov. 18. 4147 19th St. (at Collingwood). $5, $4 Thurs. and Sun. 863-4859.

"Jacob's Ladder": the world premiere of Barbara Graham's play about Leona; Will, her ex-husband; Peter, her younger lover, and Jacob, her 9-year-old son, a glimpse at one woman's struggle to define herself. In preview this week at Berkeley Stage Company; Thurs/11-Sun/14 at 8 pm for $4. Opens Wed/17 and plays Thurs.-Sun. at 8 pm through Nov. 18. 1111 Addison (off San Pablo), Berk. $6, $5 Thurs. and Sun., $1 discount for students, seniors, unemployed. 548-4728.

"How the Other Half Loves": Alan Ayckbourne's comedy about three married couples is moving to the On-Broadway Theatre. Previews are Mon/8-Wed/10 at 8:30 pm for $7. Opens Thurs/11 and plays Tues.-Sat. at 8:30 pm and Sun. at 2:30 pm and 7:30 pm. 435 Broadway. $8, $9 weeknights and Sun. nights; $9, $10 weekends, $5 Sun. matinees. Student rush tickets for $5 are available 15 minutes before show time. 398-0800.

OPENINGS

"Where You Goin/Where You Been?": two one-act plays about sexual and power relationships between male/female couples, one white and one black, which begin the Julian Theatre's 15th Anniversary fall season. "The Liberation of J.M.L.," by Berkeley playwright George Crowe, is a comedy about a white business executive with cowboy fantasies and his tough-minded new secretary. Don Evans's "Sugar-Mouth Sam Don't Dance No More" is about a black woman and her relationship with a charming but unreliable drifter who has left his wife for her. Opens Thurs/4 and plays Thurs. Sun. at 8 pm plus a Sat. matinee at 3 pm through Oct. 27. Potrero Hill Neighborhood House, 953 De Haro. $5 Fri. and Sat. nights; $4 all other shows; $1 off for students, seniors and unemployed. 647-8098.

"Comedians": British dramatist Trevor Griffiths's play about a motley group of aspiring amateur comics and their coach, a former well-known music hall comic, at their graduation ceremony—a performance for an agency talent scout. Opens the Eureka Theatre's '79-'80 season on Fri/5 and plays Thurs.-Sun. at 8 pm through Nov. 3. 2299 Market. $6, $5 Thurs. and Sun., $1 off for students and seniors. 863-7133.

"Pygmalion": G. B. Shaw's classic version of the Cinderella story presented by the Actors Ensemble of Berkeley, the city's oldest active stage company. Opens Fri/5 and plays Fri. and Sat. through Oct. 27 plus Thurs/25, 8 pm. Live Oak Theatre, Shattuck and Berryman, Berk. $3.50. 526-5760.

"Oklahoma": Rodgers and Hammerstein's classic musical melodrama famous for the song, "Surrey with the Fringe on Top." Opens Fri/5 and plays Fri. and Sat. through Nov. 10 (8 pm), Thurs/18 and Nov. 1 and 8 (8 pm); Sun/21 and 28 (2 pm), and Sun/14, 28 and Nov. 4 (7 pm). Concord Community Arts at the Willows Theatre, 1975 Diamond Blvd., Concord. $5, $4 under 17 and over 55. 798-6525.

"The Zoo Story" and **"The Collection":** two one-acts by Edward Albee and Harold Pinter presented by Patterson and Co. with all-black casts. Opens Fri/5 and plays Thurs.-Sat. at 8:30 pm and Sun. at 5:30 pm through Oct. 28. Oakland Ensembla Theatre, 660 13th St., Oakl. $3.50 on Thurs. $4 on Sun., $5 Fri. and Sat. 832-8030.

"The Rules of the Game": Luigi Pirandello's rarely-produced play about three people in a world in transition presented by Moonrise Productions. Opens Fri/5 and plays Thurs.-Sun. at 8 pm through Oct. 28. Fort Mason's Marina Theatre, Laguna and Marina Blvds. $3.50. A reception with the cast follows each performance. 626-6945.

"Broadway Beat": a cabaret musical that examines three show-business couples on Broadway, with original music and lyrics by Maax Dancer. Opens Sun/7 and plays Sun. at 8 pm through Nov. 25. Chez Jacques, 1390 California (at Hyde). $5. 775-7574.

"Berlin 1932": a recreation of the world of the German cabaret with sketches adapted from the writings of Brecht, Georg Kaiser and Erich Kastner combined with popular music of the period by Kurt Weill, Friedrich Hollander and Norbert Schultze. Opens Wed/10 and plays Wed. and Thurs. at 8 pm through Nov. 15. Chez Jacques, 1390 California. 775-7574.

Delta Carnival: a performing company new to San Francisco that opens its studio this week with three original works: "Birthday" and "Private Lives," image-theater pieces with dance, created and choreographed by Suzanne White Manning, and "The Fool," an animated parable created and directed by David Manning. Opens Fri/12 and plays Fri. and Sat. at 8:30 pm through Nov. 3. The Synergic Theater, 545 Haight (near Fillmore). $3. 552-2742 or 431-1171.

ONGOING

"Child's Play": Robert Marasco's thriller about a Catholic boarding school that erupts in savagery. In repertory through Oct. 12. 8 pm Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos. $4.50 Wed. and Thurs. and $5.50 Fri.-Sun. 941-5228.

"Dames at Sea": Miller, Haimsohn and Wise's fast-stepping musical. Fri. and Sat. through Oct. 13. 8:30 pm. Plus Thurs. from Sept. 13 to Oct. 4 at 8 pm. The Masquers Playhouse, 105 Park Place, Point Richmond. 526-1038.

"Dancin' ": Bob Fosses's new musical entertainment. Daily through Oct. 13. Mon.-Sat. at 8:30 pm, Sun. at 7 pm, and Wed. and Sat. at 2:30 pm. The San Francisco Civic Light Opera at the Orpheum Theater, 1192 Market. $8.50-$20.50. 552-4002.

"Kennedy's Children": a newly-revised version of Robert Patrick's play—a series of monologues by six characters whose dreams and realities were both shaped and betrayed by the Sixties. The second production of Theatre Rhinoceros's Robert Patrick Festival. Thurs.-Sat. through Oct. 13. 8:30 pm at the Goodman Building, 1115 Geary (at Van Ness). $4.50, $3.50 on Thurs. 626-1921.

"Lovers and Loners": four one-act plays written by California Cooper and directed by Sati Jamal: "Strangers," "Unintended," "Everytime It Rains" and "Loners." Thurs.-Sat. at 8 pm with a 3 pm Sat. matinee through Oct. 13. Intersection Theater, 756 Union. $5.50, $4 under 12. 444-6556.

"The Cat and the Canary": a mystery play by John Willard presented by the Bedini Theater Project. Fri. and Sat. at 8:30 pm and Sun. at 7:30 pm through Oct. 14. 3944 Balboa. 221-0070.

"Chamber Music": a one-act comedy by Arthur Kopit about history's most remarkable women. Presented by Company One. Fri.-Sun. at 8:30 pm through Oct. 14. Bethany Methodist Church, Clipper end Sanchez. $2.50. 567-3875.

★ **"Playwrights' Focus":** a series of new plays given rehearsed readings by the SF Actors Ensemble. Fri/5: "Myra McIver," a re-examination of the Frankenstein myth by Gerald Stinson and Larry Brown. Sat/6: "Monsoon," by David Gilbert. American tourists bring leprosy, drug addiction and vampirism to a hermitage in India. 8 pm. A discussion follows each reading. 2940 16th St. $1. Call the theater for other dates and titles: 861-9015.

"A Delicate Balance": Edward Albee's Pulitzer Prize-winning play about the fracturing of a neurotic Connecticut family. With actors Michael Liebert, Mary Rose McMaster and Barbara Oliver; directed by Don West. Tues.-Sun. through Oct. 21. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm. Berkeley Repertory Theatre, 2980 College Ave., Berk. $4-$9. 845-4700.

"Bite of the Rose": a new play by the Blake Street Hawkeyes; a story of "subterluge and sex, gardens and barrooms and simple foul play; one man's journey into possession and two people's hunger for power." Fri. and Sat. through Oct. 27. 8:30 pm. 2019 Blake, Berk. $3.50. 849-3013.

"Breakfast in Marin": a musical comedy that chronicles the adventures of a young woman from Ohio in Marin County. Extended: weekends through Nov. 17 at 8 pm Fri. and 7:30 pm Sat.; call for exact dates. Plus a Halloween Show at 10 pm on Oct. 31. Chez Jacques, 1390 California (at Hyde). $3.50. 775-7574.

"Ain't Misbehavin' ": a stompin', strutt'n', high-hattin' tribute to Fats Waller, with more than 30 songs composed, collaborated on, or simply recorded by the great jazzman. Tues. through Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. at 2:30 pm and Sun. at 3 pm. Extended through Nov. 24. The Curran Theatre, 445 Geary. $10-$19. 673-4400.

"Grand Illusion": Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Magoon. Wed. and Thurs. at 8 pm, Fri. and Sat. at 8 and 10 pm, and Sun. at 3 and 7 pm. Hippodrome Theater, 412 Broadway. $6-$8, $2 off for children and seniors. 982-2343.

"Asparagus Valley Cultural Society": a musical comedy revue blending magic, music, stand-up comedy, pantomime and side-show. Tues.-Thurs. at 8:30 pm, Fri. and Sat. at 7 and 10 pm, and Sun. at 3 and 7:30 pm. $6.50-$8.50. An open-ended engagement. Phoenix Theatre, 430 Broadway. 397-3700.

"Irving Berlin in Revue": a tribute to the popular songwriter in celebration of his 90th birthday. Produced and directed by Barry Koron. Thurs.-Mon. at 8:30 pm, in an open-ended engagement. Chi Chi Theatre Club, 440 Broadway. $7, $8 on Fri. and Sat. 392-6213.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas" with a Snow White-in-Tinseltown theme. Wed.-Thurs. at 8 pm, Fri. and Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Club Fugazi, 678 Green. $8-$8.50. 421-4222.

"The Taming of the Shrew": Wild West Ltd. re-interprets the Shakespearean classic and sets it at the American frontier. Directed by James Dunn. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm in an open-ended engagement. Cannery Theatre, 2801 Leavenworth. $8, $9. $5 for Sun. matinee. 441-8800.

CLOSING

"Much Ado About Nothing": Shakespeare's romantic comedy with sharp tongued lovers Beatrice and Benedick, presented by the Proteus Players. Fri. and Sat. through Oct. 6. 8 pm at Epic West, 2640 College (near Ashby), Berk. $4, $3 students, seniors. 549-1844.

The Moving Men Theater Co.: "You Should've Been There," a play about the search for work you can love that will earn a living. These performances are the first in a state-wide tour of this show which won a Critic's Circle Award last year. Fri. and Sat. through Oct. 6. 8:30 pm. Unitarian Fellowship Hall, 1924 Cedar (at Bonita), Berk. $3.50. Free childcare on Sun/30 and Fri/5.

"A Chorus Line": choreographer/director Michael Bennett conceived the situation for this musical as a device to show "what it's really like" to be a dancer. By the National Shakespeare Festival's Touring Company. Tues.-Sun. through Oct. 7. Tues.-Fri. at 8 pm, Sat. at 2 and 8 pm and Sun. at 2 and 7 pm. The Center for Performing Arts, 255 Almaden Blvd., San Jose. $10, $12.50, $15. (408) 246-1160.

"Peter Pan: A New Wave Fairytale": SF's all-woman comedy troupe Les Nicklettes presents a new version of J. M. Barrie's classic—Peter is the top teen idol of the rock palace Never Never Land, fighting to retain his top billing over the up-and-coming punk star V. D. the Pirate. Queen Fri.-Sun. through Oct. 7. 8 pm at Studio Eremos, 401 Alabama (at 17th St.). $3.50. 621-0448.

SHORT RUNS

★ **"Shakespeare for Actors, Students and Lovers":** a presentation by actor/director Dakin Matthews, associate director of the California Actors Theatre; he introduces, interprets and acts scenes from Shakespeare. Thurs/4 from 1-2 pm in the Little Theatre, Creative Arts Building, SF State, 1600 Holloway. Free. 469-2467.

Earnest Players' Columbus Benefit: stand-up comics, singers and other off-the-wall performers do a party benefit for the Players, a gay theater group. Mon/8 between 6:30 and 9 pm at Chez Jacques, 1390 California (at Hyde). $3. 775-7574.

"Babes in Arms": Rodgers and Hart's exuberant musical presented by the Dominican College Drama Department. Opens Thurs/11 and plays Thurs.-Sun. through Oct. 21 at 8 pm. Angelico Hall, Olive and Acacia, San Rafael. $4, $3 students. 457-4440, ext. 237.

"Habeas Corpus": Alan Bennet's British farce presented by SF State University's School of Creative Arts with original music by Katherine Murdock of the music faculty at SCA. Opens Fri/12 and plays Thurs.-Sat. through Oct. 20 at 8 pm and Sun/21 at 2 pm. The Little Theater, Creative Arts Building, 1600 Holloway. $3, $3.50, ½ price students. 469-2467.

"Plaza Suite": Neil Simon's comedy about the misadventures of three different sets of occupants of a posh New York hotel suite begins San Jose State's theater season. Opens Fri/5 and plays Thurs.-Sat. through Oct. 13 at 8 pm and Wed/10 at 2:30 pm. University Theatre, 5th and San Fernando, San Jose. $4, $2 students; $3, $1.50 students during the week. 277-2777.

"Who's Happy Now?": a tragicomedy by Oliver Hailey that begins the 119th consecutive season of the College Players, the University of San Francisco's theatrical company. Opens Thurs/11 and plays Thurs.-Sat. at 8 pm through Oct. 20. Gill Theatre, Campion Hall, Fulton and Cole. $3, $2.50 students, $2 seniors and handicapped. 666-6133 or 666-6134.

"The Reality of Reality": a comic play about the housing crisis in San Francisco written and performed by the Haight-Ashbury Theater Workshop. A tour of the city's parks begins on Sat/6 and Sun/7 at Garfield Square, 25th St. and Harrison, at noon and 2 pm. Free. The play is also performed at the Mission Cultural Center, 2868 Mission, on Thurs/11 and Fri/26 at 8 pm and Sat/27 at 2:30 pm. Free. 661-5916.

"The Stage": a benefit for the Marin Center, Marin Ballet, Marin Symphony, the Mother Lode Troupe and Youth in Arts, a "programme of amusements" including Birds of Song, Orchestral Delights, Extravagant Pantomime, a Dancing Bear and Ballerinas Assolutas. Black tie optional or period costume. 8:30 pm at the Marin Center, Civic Center, San Rafael. $20. 472-3500.

PERFORMANCE ART/ PHYSICAL THEATER

"Modern Times": a video performance piece by Max Almy about narcissism, infidelity and divorce acted by Joanne Schmidman. This piece is being premiered in SF before a date at the Museum of Modern Art in NY. Fri/5 and Sat/6 at 8 pm. $3. 648-9040.

"Raw Food": five evenings of exploratory performance by Joya Cory and Nina Wise employing a different score each night and addressing formal concerns of physical theater. Thurs through Nov. 1. Sponsored by the Women's Performance Connexion. Circus a la Mode, 2547 8th (at Dwight), Berk. $2.50. 527-5693.

"Albumen, a Masked Banquet": a performance piece by Katherine Mezur, Sheila Davies, Leighton Lightfoot and Beatrice Mann. A reception and sale of the masks used in the performance will follow. 8 pm at the AART Store, 6319 College, Oakl. $1. 548-4271.

COMEDY/CABARET/ CIRCUS

The Eureka Theatre Midnight Comedy Series: performances by veterans of such showplaces as the Boarding House, the Punchline and the Old Waldorf, presented by the Comedy Liberation Front. The series starts off with a Comedy Extravaganza on Columbus Day, Mon/8, at 9 pm (not midnight), with nine comics including David Castro, Cynthia Toronto, Ralf LeLand and Bobby Flayton. Plus scenes from the Eureka's mainstage production, "Comedians." Tickets are $4. The first midnight show, Fri/12, features Dana Carvey and Doug Kehoe. 2299 Market. 863-7133.

San Francisco Comedy Showcase: 10 to 12 local comedy acts every Wed., Thurs. and Sun. at the Punch Line, 444-A Battery. Usually, an unannounced professional comic closes the show. 9 pm. $3. Headline comics are featured on Fri. and Sat. nights; two shows at 9 and 11 pm. 397-4334.

Arnie Passman's House of Cards: Berkeley's sole comedy room presents a series of weekend engagements through Oct. Sat/6 and Sun/7, Paul Krassner, founder of the *Realist*, and "the 'yeast' of the Yippies," does an evening of satire. 8:30 and 10:30 pm. $3. Fri. nights except Oct. 12 are open mike/audition nights, 8:30 pm; $2. At the Both-Up Gallery, 2406 Stuart (at Telegraph), Berk. 848-8858 or 848-8288.

Papaya Juice presents comedic improvisation every Wed.-Fri. at the Holy City Zoo, 408 Clement. 9 pm. 752-2846. And, every Sat. at Chez Jacques, 1390 California. 7 to 9 pm. 775-7574.

Flash Family: spontaneous theater based on audience suggestion every Thurs. at the Old Spaghetti Factory, 478 Green, North Beach. $2. 441-4384.

Spaghetti Jam: improvisational comedy skits every Fri.-Sat. at 9 pm with a free "midnight show" at 11:30 pm. Jam members conduct a workshop on improv. basics every Mon. at 8:30 pm. Old Spaghetti Factory, 478 Green, North Beach. $2. 421-0221.

San Francisco Funnies: Tony DePaul presents stand-up comedy at the Holy City Zoo. Professional comedians on Sun. and Mon. nights at 9 pm. Open mike on Tues. at 8:30 pm. 752-2846.

★ **Comedy Open Mike** at the Owl and the Monkey Cafe on Wed. nights at 8:30 pm. 1336 9th Ave. (between Irving and Judah). 644-9892.

"Comedy after Dark": a midnight comedy series on Fri. at the Chi Chi Theater Club, 440 Broadway. $3, 1 drink minimum. 392-6213.

"Double Feature": the *Rocky Horror Picture Show* and a theater group duplicating its entire cast and performing in tandem with the movie. Every Sat. at midnight at the Strand Theatre, 1127 Market St. 552-5991.

"Quirks": a revue in the classic tradition, which takes a satirical look at the Seventies. Fri. at 8:30 pm and Sat. at 7:30 and 10 pm. Open Theatre, 441 Clement St. (at 6th Ave.). $5. 386-3086.

"Change the World: It Needs It": an evening with German poet, playwright and lyricist Bertolt Brecht, as interpreted and performed by Ina Wittich. Twenty songs including "Mack the Knife," "Abortion Is Illegal," "Hollywood Elegy" and "Pirate Jenny." Fri. and Sat. at 8 pm through Oct. 27. Fort Mason's Music Hall, Bldg. 314, Laguna and Marina Blvds. $3. 441-5705.

"The Outrageous Beauty Revue": presented by the Theatre of Human Melting every Sat. night at 9:30 pm at the Mabuhay Gardens, 443 Broadway. $3. 526-1592.

"Coward! in a Cardboard Cup. . .": a cabaret revue with Lynn Eldredge, Richard Roemer and Scott Rankine spotlighting twenty songs and vignettes by Noel Coward. Tues/9 and 15 at 8 pm. Chez Jacques, 1390 California (at Hyde). $4. 775-7574.

"The Chinese Magic Circus of Taiwan": master magicians, dancers, jugglers, acrobats, clowns and comedians perform at the Marin Veterans Auditorium as part of their U.S. tour. Sun/7 at 7 pm. Civic Center, off Highway 101, San Rafael. $6, $7, $8. 472-3500.

NOTES

Gay men and women's theater group is looking for new people to form an ongoing workshop starting in Nov., skill-sharing in theater games, improvisation, music and movement. If you are interested in attending a meeting on Oct. 22, call Gail at 431-3639 (after 6 pm) or Chuck at 552-4419.

"Shakespeare, the Globe and the World": a major traveling exhibition from the Folger Shakespeare Library in Washington, D.C., opening at the California Academy of Sciences on Sat/6. (See Calendar for more information.) The American Conservatory Theatre is having a reception and private showing benefit of the exhibit from 6 to 9 pm on Tues/9 for $10. For ticket information, call: 771-3880.

★ indicates general admission of $1 or less.

—Jennifer Todd Poole

KIDSTUFF

★ **Myth of Perseus:** Storyspace presents a dramatization of the slaying of Medusa by Megan Bierman Gwinn. Fri/5, 7:30-9 pm. Fort Mason Center, Bldg. 312, Laguna at Marina. SF. free. 558-3770

★ **Pickle Family Circus:** performs, Sat/6, noon and 3 pm, Sharon Meadow, Golden Gate Park, free, 558-4268

Ranka's Marionette Theatre: with Ranka Gafu, a funny, satirical look at musical stereotypes, Sun/7, 1 pm, Marina Theatre, Bldg 310, Laguna at Marina, SF. $1.50 adults, $1 children. 358-2049

★ **Nutcracker Ballet:** auditions for 8th annual production of Tchaikovsky-Petipa's *Nutcracker*, for tots ages 3½ to 5 and children 6 to small-sized teens, Sun/7, 1 pm, Theatre Ballet of SF, 1929 Irving, SF. free, 346-2324

PARENTING

The Parenting Cycle: how to succeed with your child from birth to puberty, a workshop by Paul Popper, Sat/6, 10 am-5 pm. Holistic Childbirth Institute, 1623 Tenth Ave., SF, $18, 665-3200

★ **Parents of Teenagers:** a workshop that focuses on the concerns and rewards of being a parent of a teenager, with Sheryl Brown. Tues/9, 7:30 pm, Bananas, 6501 Telegraph, Oakl., free childcare by reservation. 658-7101

"The Inner Parent: Raising Our Children and Raising Ourselves": a lecture on how one can reach a new maturity by understanding family relationships, with Martha Keller and Susan Isaacs, Tues/9 8 pm, SF Jewish Community Center, 3200 California, SF, $3, 346-6040

Sexuality and the Single Parent: Pat Keen discusses restructuring our sexual attitudes after divorce or separation. Wed/10, 7 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF $2, childcare provided during meeting, 334-7474

★ **indicates general admission of $1 or less.**

—Harriet Salley

DANCE PARTIES

Fairfax Pavilion Friday Night Dancas: ongoing dances featuring performances by musicians and light-artists, 8 pm-midnight, the Fairfax Pavilion, behind Town Hall on Bolinas Rd Fairfax, $5, 332-9100

Friday Night Dance Jam: at the Healing Ourselves Center, free-form dancing, 9-12:30 pm, every Friday, 2547 A 8th St., Berk., $3, 841-6911

Record Hop: Oz Koosed and Etta Hallock will bring back the '50s every Sunday night starting Oct. 7, dance lesson (jitterbug) at 8 pm, dancing 9-1 am, the Woodstock Night Club, 951 Clement St., SF, 863-1429

Ashkenaz Folk Dance Cooperative: international folk dance night, Sat/6, Israeli, Sun/7, boogie night (salsa), Mon/8, Balkan, Tues/9, Near East, Wed/10, Greek, Thurs/11, Square dance with live caller and music by the Arkansas Sheiks, Fri/12, lessons (include party), 8-9:30 pm, $2, party, 9:30-late, $1.50, 1317 San Pablo Ave., Berk., 525-5054

NOTES

Foothill Disco Workshop: both singles and couples welcome to join the class, latest disco dance steps and styling. Sat/6, 10:30 am-3:30 pm, Foothill College Campus Center, 12345 El Monte Rd., Los Altos Hills, $15 per person. 948-8590

Holistic Health Workshop; Contact improvisation, Alan Ptashek (speaker), Sat/6, 10 am-5 pm, 1348 10th Ave., $18, 665-3200/664-4900

"The Age of Diaghilev: Artists Design for the Ballet": a free slide lecture by Dr Adela Spindler, the lecture focuses on Serge Diaghilev, creator of the Ballet Russe, Mon/8, 7:30 pm, SF Art Institute auditorium, 800 Chestnut St., SF. 771-7020

★ **Margaret Jenkins Dance Co.:** continues open rehearsals Tuesday evenings in preparation for the company's home season, questions from the audience will be encouraged 7:30-8:30 pm, the Margaret Jenkins Community Performance Space, 1590 15th St., SF, free. 863-7580

★ **indicates admission of $1 or less**

—Jeannette Doob

MIND & MATTER

Astrology and the Healing Arts: astrology conference with 35 prominent speakers including Jack Schwarz, Dane Rudhyar and Robert Hand. Fri/5-Mon/8, 9 am-10 pm, Holiday Inn, 1500 Van Ness, SF. 821-1253

Menopause and Other Health Concerns of Women in the Middle Years: a 4-week class, begins Fri/5, 10 am-noon, SF Women's Health Center, 3789 24th St., SF, $16, 282-6999

★ **Introduction to Esalen-style Massage:** the history of massage as healing, a talk and a demonstration, Fri/5, 7:30-9 pm, Berkeley Massage Studio, 1962 University, Berk. free, 845-5998

★ **Resolve:** infertility and adoption counseling, consumer information, referrals and support groups, film and informal discussion, Fri/5, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free. 435-3532

Free Yourself from Negative Programming: a lecture by author Bob Hoffman, followed by dancing, Fri/5, 8 pm, Treasure, 1738 Ninth Ave., SF, $4, 655-9990

★ **Human Settlement and Industry in Space:** a slide show presented by the L-5 Society, Bay Area Chapter, Fri/5, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 986-4275, ext. 273

★ **Are Liberal Values Expendable in Pluralistic America?:** a lecture by Dr Corrine Lathrop Gilb, Lawrence Lecturer of 1979, Fri/5, 8 pm, First Unitarian Church, One Lawson Rd. Berk., free. 525-0302

"Sexual Archetypes: Witch and Clown:" a lecture by Ann and Barry Ulanov, sponsored by the Jung Institute of SF, Fri/5, Unitarian Center, Franklin at Geary, SF, $4. 771-8055

★ **Ceramics:** a lecture by Suzanne Foley, curator SF Museum of Modern Art, Fri/5, 11:30 am, Nahl Hall, California College of Arts and Crafts, Broadway at College, Oakl., free, 653-8118

Creation of Magical Forms as a Healing Process: four three-hour Friday workshops in dollmaking, maskmaking, and drawing as a form of meditation, by Cassandra Light, in conjunction with her "Faces of the Fool" exhibit at the Center Gallery Berk. $15 for one workshop, $50 for the series, for more information, call 549-1572

Teacher Training Workshop for Educators: for building a sense of community in environmental groups, Sat/6, 9:30 am-4:30 pm, Nature Explorations, 1176 Emerson, Palo Alto, 324-8737

Human Sexuality Training for Professionals: a seminar on the causes of sexual dysfunction, with Dr Bernie Zilbergeld, Jean Hollaod and Ms. Patricia Potter, Sat/6-Sun/7, San Andreas Health Council, 531 Cowper, Palo Alto, $75, 324-9350.

Throw Your Glasses Away— and Learn to See: Omnission teaches how to coordinate your eyes, Jiun, teacher, Sat/6, noon-10 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF. $30 and $1.50 materials. 726-7159

Psychological Issues of the Childbearing Years: a workshop with Libby Coleman, Ph.D., Sat/6, 10 am-5 pm, Holistic Childbirth Institute, 1627 Tenth Ave., SF. $18. 665-3200.

Esalen-Swedish Style Massage: a workshop, Sat/6, the Healing Center of SF., 465 Brussels, SF, $4, for information and reservations, call 468-4680

"Who Am I?": Anna Preston explores the question using group sharing, art, guided fantasy, Sat/6, 7:30 pm, Unitarian Center, Franklin at Geary, SF. $4. 776-4580

Taoist Perspectives on Birthing: a workshop on prenatal and natural childbirth, with Joni Goldstein, Sat/6, 10 am-5 pm, 25 Rosemont, Berk., pre-registration, $20. 527-1808

Wine Touring Trip: a visit to Sonoma County, visit Geyser Peak, Simi and Sonoma Vineyards, Sat/6, sponsored by Central YMCA, 220 Golden Gate, SF. $12. 885-0460

★ **Law, Morality and Spiritual Values:** a seminar on new approaches for creating a harmonious society, sponsored by the Brahma Kumaris Raja Yoga Centre, Sat/6, 11 am-3 pm, Lone Mountain College, Turk at Parker, SF, free, 665-8878

Delta Cruise Trip: a day-long cruise up the Sacramento Delta, sponsored by the Lawrence Hall of Science, Sun/7, 8:30 am, boarding at Berkeley pier, Berk., $13-$20, 642-5132

House Tour: six Alamo Square houses and a champagne reception, sponsored by the Victorian Alliance, Sun/7, 1-5 pm, starts at 1198 Fulton, SF, $10, for information and reservations, call 824-6834

"Spirals of Life": an advance course in practical use of Human Energy Centers (chakras), with Jack Schwarz, Sat/6-Sun/7, UC Med Center, Parnassus at Third Ave., SF $95, for information on early pre-registration discounts, call 666-2019

Introducing . . . San Francisco: a not-so-ordinary travelogue with Charles Fracchia, Mon/8, noon, HSW301, UC Med Center 513 Parnassus, SF. free, 666-2019

Opera Preview: Natalie Limonick previews the SF Opera Production of Wagner's *Der Fliegende Hollander* includes voice and piano illustrations, Mon/8, 7 pm, UC Extension, 55 Laguna, SF $5. 861-6833

Current Controversies in Nutrition: a lecture by Dr. David Keiper, Nutrition Consultant, on the proper use of vitamins, minerals and supplements, Tues/9, 8 pm, the Network Coffeehouse, 1036 Bush, SF, $1.50, 989-6097

★ **Italian Tour:** a slide talk by John Cannon, Tues/9, 7 pm, Sunset Library, 1305 18th Ave., SF, free, 566-4552.

★ **Chinese Medicine:** Tim Smith, M.D., an American doctor who combines Western medicine with Chinese traditions describes China today, with particular emphasis on medicine, Tues/9, 7 pm, West Auditorium, Public Library, 125 14th St., Oakl., free, 273-3511

The Future of Urban Geography, Office Work and the University in the City: a lecture by Jean Gottmann, Oxford, England, Tues/9, 5 pm, 145 Dwinelle Hall, UC Berk., free, 642-3734

How to Find the Right Job: a lecture by Pat McGee, job counselor from Right Livelihood Associates, Tues/9, 8 pm, the Network Coffeehouse, 1036 Bush, SF, $1 unemployed, $2 employed, 989-6097

Blues Harmonica for the Musical Idiot: a 4-week class by David Harp, begins Tues/9, Chicken That Sings Music, 1458 Haight, SF. $20, for information, call 863-7348

★ **Downtown Development: Conservation and the Highrise Initiative:** a panel discussion of the reasons for the methods of implementing growth management, Tues/9 7:45 pm, Haas-Lilienthal House, 2007 Franklin, SF $1. 441-3000

Ski Fitness: a vigorous fitness workout class, great preparation for the slopes, begins Wed/10, 6:15-7:30 pm, Embarcadero YMCA, 166 The Embarcadero, SF. 392-2191.

★ **A New Look at the Problem of Disappearing Species:** a lecture by Norman Myers, Wed/10, 8 pm, 2000 Life Sciences Bldg., UC Berk., free, 642-3734

★ **Challenges of Women Activists in the Environmental Movement:** a panel discussion Wed/10, 7:30 pm Fort Mason Cen-

continued next page

DANCE

Chiang Ching Dance Co.: performs both classical and original works in a fusion of elements from East and West (traditional Chinese dance blended with contemporary Western forms), Fri/5, 8 pm, William Land School Audit., 2120 12th St., SF, Sat/6, 8 pm, Atherton Audit., San Joaquin Delta College, Stockton, Thurs/11, 8 pm, James Moore Theatre, Oakland Museum, 100 Oak St., Oakl., Fri/12, 8 pm, Cubberly Audit., Stanford Univ., Stanford, $3 and $5, tickets available at the SF Opera House, Ticketron, and Bass outlets, for further information call 986-1823

Earthly Co.: continuing performances at the new Earthly Studios, works by choreographer-director Sheri Gaia, "Starry Night," "Duals" and "Rage," Fri/5-Sun/7 and Fri/12-Sat/13, 8:30 pm, Earthly Studios, 223 Mississippi St., SF, $4 in advance, $4.50 at the door, for further information call 626-4622

"El Cuadro Flamenco": presents an evening of Flamenco dance with guest artist Cruz Luna, Fri/5, 9 pm, La Pena Cultural Center, 3105 Shattuck Ave., Berk., $3 general, 849-2568

Oakland Ballet: continues its fall season with performances of Loring's "Tenderland," Marc Wilde's "Intermezzi," John Pasqualetti's "Rite of Spring" and Ronn Guidi's "Trois Gymnopedies," Fri/5-Sat/6, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., $2, $6, $8, $9. 465-6400

Reine de Sabah Ensemble: contemporary Harvest Dance Ritual inspired by the ancient art of bellydance, Part 1, Fri/5 and Part 2, Sat/6, 9 pm, Berkeley Moving Arts, 2200 Parker (at Fulton), Berk., $3 or $5 for both performances. 848-4878.

Ruth Landridge Dance Co.: featuring Partially Debugged and Quicksand with music by Herbert Bielawa, 8 pm, Fri/5-Sat/6, Margaret Jenkins Dance Studio, 1590 15th St., $3.50 or PAS plus $1, 863-7580.

Izuno Art Dance Troup: performs Court and Shrine dances of Japan, 8-10 pm, Sat/6, Ashkenaz Folk Dence Coop, 1317 San Pablo Ave., Berk., $2.50 at the door, 525-5054

Massenkoff Russian Folk Festival: performs songs and dances of Old Russia, the War Years, Across Russia and the Rivers of Life, 8 pm, Sat/6, Concord Pavilion, Concord, reserved seat tickets $6.50 and $7.50, lawn seating $5.50 adults, $3.50 children 12 and under, tickets available Civic Center Box Office, 2974 Salvio St., Concord, BASS and Ticketron outlets, 798-3311.

Motivity: Terry Sendgraff performs air dancing with music by Gwendolyn Jones, Sun/7, Sun/12, Sun/21, Sun/28, 8 pm, the Motivity Center at Skylight Studio, 2547 8th St., Berk., $3.50 or PAS plus $1, wheelchair accessible, 841-6500

Jazz Tap Percussion Ensemble: opens the 1979-80 season of the Performing Arts Forum series with a collaboration of three jazz musicians and three tap dancers, sponsored by the Oberlin Dance Collective, these will be the first performances at the new San Francisco Performance Gallery, Fri/12, Sat/13, 3153 17th St., (at Shotwell), SF, 8:30 pm, $3.50 or PAS voucher, 863-6606

Clubs

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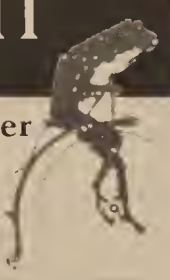

Sunday: *NEW WAVE*
Fri.-Sat.: *LATIN, FUNK, REGGAE*
Sunday 3-6pm $3
10/7 • CONTRACTIONS URGE
10/14 • CHIP, TONY & ZIPPY (of the Dils), acoustic experiment NO SISTERS
Fri.-Sat. 9:30-1:30am $2.50
10/5-6 • MIRASOL
10/12 • BABATUNDE & PHENOMENA
10/13 • IRIE REGGAE BAND
JAZZ • Thur 9:30-1:30am $2
10/4 • THE OPTET DUO LARRY KASSIN—KIPHAAHEIM
10/11 • SNAKEPIT & THE ASTRAL ORCHESTRA special guest Amos White

Entertainment Nightly
from 8 pm. No Cover/No Minimum

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CLOSED MONDAYS

continued from previous page

ter, Bldg 312, Laguna at Marina, SF, free, 775-7862.

Toward a New Cosmology of Being: a meditation-lecture by Pir Vilayat Inayat Khan, sponsored by the Sufi Order of Marin County, Wed/10, 8 pm, Guzman Lecture Hall, Dominican College, Marin, $4

Cultural and Political Situation in Brittany Today: a lecture on Celtic society, past and present, by Laurie Fadave, Wed/10, 8 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, $2.50, 465-5996

★ **Establishment Medicine vs. Non-Establishment Medicine:** a lecture by William M Lamers, M D , Wed/10, noon, HSW301, UC Med Center, 513 Parnassus, SF, free, 666-4394

★ **Winning at Losing:** the Thin Within approach, an introductory session, Thurs/11, 7:30 pm, Sheraton-Palace Hotel, Market at New Montgomery, SF, free, 832-8480.

The Uses and Value of Dreamwork: a lecture by Ken Kelzer, Thurs/11, 8 pm, Fort Mason Center, Laguna at Marina, SF, $3, 454-8311

★ **Medicine in Art:** a slide lecture by Elfriede Preger, Thurs/11, noon, first floor conference room, Presbyterian Hospital, 2333 Buchanan, SF, free

Buddhist Pilgrimage: journey to the sources of the Buddhist faith's inspiration, a slide lecture by Francis Chamberlain, Thurs/11, 8 pm, Room B-226, College of Arts and Humanities, Indian Valley Colleges, Indian Blvd , Novato, $2, 883-2211

★ **Solar Power Satellites—Issues and Alternatives:** a discussion presented by Bay Area Energy Action, with Dr Peter Vajk, Ken Smith and Jim Hardin, Thurs/11, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, $1, 673-6786

Raising Rents and Ballot Propositions: slide show illustrating the effects of rent speculation on a neighborhood, with Rich Longinotti, Thurs/11, 8 pm, the Network Coffeehouse, 1036 Bush, SF, donation requested, 989-6097

Our Stories/Ourselves: a 6-week women's writing workshop, with Karen Osney Brownstein, begins Thurs/11, 7:30 pm, Resource Center for Women, 445 Sherman, Palo Alto, $40, 324-1710.

Masters of Modern Sculpture: a two-part film that traces the development of modern sculpture from Rodin to the eve of World War II, Thurs/11, 8 pm, UC Extension, 55 Laguna, SF, $2.50, 863-8800

★ **indicates general admission of $1 or less.**

—Harriet Salley

BOOKS & WRITERS

BOOK PARTIES

★ **Roger Zelazny** autographs copies of his new books, *The Courts of Chaos* and *Roadmarks*, Sat/6, 2-5 pm, Dark Carnival Bookstore, 2812 Telegraph Ave , Berk , free, 845-7757

★ **James J. Donahoe, Ph.D.** signs copies of his *Enigma: Psychology, the Paranormal & Self-Transformation*, Sun/7, 2-4 pm, Shambhala Booksellers, 2482 Telegraph Ave , Berk , free, refreshments, 848-8443

READINGS

★ **Judy Grahn** reads from a new work, *The Mother Lords*, Thurs/4, 12:30 pm, Barbary Coast Room, Student Union, San Francisco State University, 19th and Holloway, SF, free, 469-2227

★ **Al Young** reads from his recent books of poetry and fiction, Thurs/4 12:30 pm, Barbary Coast Room, Student Union, San Francisco State University, 19th and Holloway, SF, free, 469-2227

Authors' Night at the San Francisco Jewish Community Center, featuring Jacob Needleman, Herb Gold, Stan Dale, Cynthia Freeman, John Dusay, Marti Keller, Susan Isaacs, Peter Carroll, Susan Griffin, Sandra Butler, Waterfront Writers, Mel Krantzler, Robert Creeley, Jeannie Rose, Charles Fraachia, Lawrence Ferlinghetti and others, Tues/9, 8 pm, 3200 California, SF, $3, $2.50 students, 567-8921

"Fairy Tales for Modern Man"—An Evening with Robert Bly features the poet reading and performing his work. Tues/9, 8 pm, Olney Hall, College of Marin, Kentfield, $4, 485-9385.

Michael Davidson and Robert Peters read their poetry as part of the Intersection Poets & Writers Series, Tues/9, 8 pm, 756 Union, SF, $3 in advance, $4 at the door, 387-6061

★ **Arlene Stone and Phyllis Koestenbaum** read at Cody's Books for the fall poetry series, Weds/10, 8 pm, 2454 Telegraph Ave , Berk , $1, 845-3097

★ **Robert Hass and Carolyn Kizer** are featured at the Poetry Center of San Francisco State University Thurs/11, 12:30 pm, Barbary Coast Room, Student Union, SFSU, 19th and Holloway, SF, free, 469-2227

Hispanic Heritage Week features Chicano bilingual poetry, Puerto Rican salsa music and an account from a Chicano community, with Jose Montoya, Orquesta Tipica Cienfuegos and Roberto Bedoya, Fri/12, 8 pm, Mission Cultural Center, 2868 Mission, SF, $3, 641-1400 or 526-6383

★ **Robert Bly,** with dulcimer accompaniment, will recite his own poetry, plus new translations of Novalis and Goethe, in a program sponsored by the C G Jung Institute, Fri/12, 8 pm, the Unitarian Center, Franklin and Geary, SF, free, 771-8055

★ **Open Reading at the Bay Area Poets Coalition,** Sat/6, 3 pm, West Branch Public Library, 1125 University Ave. near San Pablo, Berk., free, 537-6858.

★ **North Beach Spoken Spoon Open Mike Poetry Reading,** Sundays, 3 pm, Peta's Jazz Club, Columbus at Washington Square, SF, free

LECTURES

★ **Latin American Literature,** a lecture by Professor Fernando Alegria of Stanford University, Thurs/4, 8 pm, Lurie Room, SF Public Library, Civic Center, SF, free, 558-3770

★ **Cleveland Amory,** author of *Who Killed Society?* and *Man Kind*, will air his latest observations on modern society and the treatment of animals, Thurs/4, 7 pm, Fort Mason, Bldg. 310, Laguna and Marina, SF, free, 441-5705

★ **Ross Terrill,** author of *800,000,000 People* and *The Future of China After Mao*, speaks on the new relationship between the U S and China, Fri/5, noon, Barbary Coast Room, Student Union, San Francisco State University, 19th and Holloway, SF, free, 469-2323

Women Writers, including Ruth Beebe Hill, Elizabeth Fishel, Dorothy Bryant, Alice Walker, Diane Middlebrook, Anne Rice, Susan Griffin and Mary Jane Moffat, will lecture in a series beginning Sat/6 and continuing through the fall, UC Extension Center, 55 Laguna, SF, $75 for entire series only, 861-6833 or 642-4111

★ **Mrs. Gwen Goodale** conducts a new series of book reviews on Tuesdays, 10 am-noon, Oakland Public Library West Auditorium, Oakl , free, 273-3511.

★ **Don Quixote and Cervantes,** a talk by Professor Louis A Murillo of UC Berk , Weds/10, 7:30 pm, Lurie Room, SF Public Library, Civic Center, SF, free, 558-3770

"Collecting Modern Books: By Chance or by Choice," a six-lecture series featuring Justin G Schiller, John Wong and Peter Hanff, continues Weds/10, UC Berk Extension, 2223 Fulton St , Berk , $60 for entire series only, 642-4111 or 861-6833

★ **"The Predicament of the Israeli Writer,"** a lecture by Israeli novelist A B Yehoshua, Thurs/11, 8 pm, Alumni House, UC Berk , free, 642-2561

NOTES

★ **Annual Fall Book and Poster Sale** at the University Art Museum features a thousand collectible posters and hundreds of art books at prices from 50¢ to $20, including rare movie posters, Fillmore and Avalon nostalgia and children's books at major discounts, starts Fri/5, continues Sat/6-Sun/7, 2626 Bancroft Way, Berk , all proceeds benefit the University Art Museum, call 642-1209 for more information

★ **"Shakespeare, the Globe and the World,"** an exhibition from the Folger Shakespeare Library in Washington, D C , opens Sat/6 and continues through Dec 31, 10 am-5 pm daily California Academy of Sciences, Golden Gate Park, SF, $1 adults, 50¢ seniors and students ages 12-17, 25¢ children 6-12, free to children under 6, 221-5100

★ **Creating with Words,** ongoing class for practicing and beginning writers, Saturdays, 10 am, Upstairs Art Association, 927 Broadway Oakl , free, 893-8676

5th Annual Writers Contest, conducted by the Foster City Art & Culture Committee, announces a deadline of Oct 15, 1979 for fiction, nonfiction, poetry and children's manuscripts, cash prizes, $3 entry fee, pick up entry forms at San Mateo County libraries and bookstores, or call or write to the Foster City Recreation Center, 650 Shell Blvd , Foster City 94404, 349-1200

Manuscripts wanted for five new magazines soliciting general interest poetry, short prose, and poetry by and for children, send manuscripts and SASE to Publishing Associates, 432 Heathcliff Dr , Pacifica 94044

Small Press Bookfair Registration of exhibitors, nonprofit groups and food concessions is now underway for the Oct 14 San Luis Obispo Neighborhood Arts Council bookfair, $10, (805)543-3043

★ **Herbert Gold exhibit** features a selection of the San Francisco Art Commission Honor Award recipient's books, manuscript pages and photos, through Oct 26, SF Public Library Civic Center, SF, free, 558-3770

★ **indicates general admission of $1 or less.**

—Patricia Callahan

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RADIO

FRIDAY/5

Opera Overture: preview of the SF Opera's broadcast of "Don Carlo" with recorded excerpts, 7:30 pm, KKHI 95.7 FM and 1550 AM

SF Opera: performs Verdi's "Don Carlo," with soloists Anna Tomowa-Sintow, Livia Budai, Giacomo Aragall, Evgeny Nesterenko, Wolfgang Brendel and Stefan Elenkov conducted by Silvio Varviso, 7:50 pm, KKHI 95.7 FM and 1550 AM

Salvador Dali Interview: in French, 10 pm, KUSF 90.3 FM

Hot Canaries: features the late great Dinah Washington, 11:30 pm, KALW 91.7 FM

SATURDAY/6

Who Will Be SF's New Mayor?: candidates for Mayor of San Francisco give their views on current issues and concerns, 6 am, KYUU 99.7 FM

Notre Dame: vs Georgia Tech , 11:10 am, KXRX 1500 AM

Bread and Roses Festival: live from Berkeley features John Hammond, The Chambers Brothers, Paul Siebel and Joan Baez, 3 pm, KALW 91.7 FM

San Jose State: vs Cal State, 7:05 pm, KXRX 1500 AM

Non-Violence Theories: Scott Kennedy from the Center for the Study of Non-Violence, discusses Ghandi's theories of non-violence, 8:05 pm, KGO 810 AM

Aliens Worlds: features "The Kilohertz War," 9:30 pm, KSFO 560 AM

Mystery Theatre: presents "The Russian Passport," by Mark Twain, 10 pm, KSFO 560 AM

Santa Clara University: vs Chico State, 10:30 pm, KXRX 1500 AM

SUNDAY/7

Theodore Roszak: author of "Person/Planet The Creative Disintegration of Industrial Society," talks about a new world emerging from an old one, 7-8 am and Mon 3-4 am, KSAN 95 FM

Bach and His Baroque Buddies: features a full day of the music of Johann Sebastian Bach and other 17th and 18th century stars, including Vivaldi, Pachebel, Busoni, Scarlatti and Telemann, 8 am-6 pm, KPFA 94 FM

Salute to the SF Ballet: features music and discussion highlighting the upcoming SF Ballet season, 1 pm, KKHI 95.7 FM and 1550 AM

Bread and Roses Festival: live from Berkeley features Graham Nash, Maria Muldaur and The Persuasions, 3 pm, KALW 91.7 FM

Africa to Reggae Festival: travel musically from Ethiopia to West Africa to Jamaica and examine the similarities and differences, both in terms of drumbeat and heartbeat, 7-10 pm, KPFA 94 FM

"Sons and Lovers" Part 5: Both of Paul's relationships have failed He returns to the comfort of his mother, 8 pm and Thurs/11 at 11 pm, KCSM 91.1 FM

"The Sinking Ark": with author Dr Norman Myers, talking about endangered species, 8:05 pm, KGO 810 AM

Richard Moss, M.D.: shares his personal journey through traditional medical training to his involvement with individual group consciousness exploration, and how our attitudes and experiences affect our health of mind, body and spirit, 9-11 pm, KALW 91.7 FM

MONDAY/8

The Hazards of Being Male: Herb Golberg, leading psychologist and best-selling author of "The Hazards of Being Male," explains how more and more men are stepping out onto the razor's edge of compulsive masculinity As a result of their increased rigidity, the transformation in women only spells danger in the form of abandonment and potential emotional starvation, 10:05 am, KGO 810 AM

Sixties Revisited: "The Ballot or the

A day on the bay

Sail aboard a classic yacht, cruise the islands of the bay. For a party of six. $3.50 a person an hour. Lessons also available
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PAID POLITICAL ANNOUNCEMENT
CESAR—MAYOR
Cesar Ascarrunz: a new day for San Francisco!
Cesar is from the 65% non-white San Francisco represented in City Hall only by the tax dollars they pay to finance the lavish spending habits of the "leading" candidates.
The media-anointed, acceptable candidates reflect stagnation in City Hall. George Moscone was feared and harsh donation and spending limits were enacted to keep him out of City Hall. The same powerful few conspire to keep Cesar from public awareness and recognition.
They were unsuccessful with George Moscone. . .they are unsuccessful with Cesar.
Ten years of failure. . .ten years of extravagance. . .ten years of less for more. Now, Muni fare increases are promised. The "leading" candidates are to blame. Don't reward failure.
The alternative: Cesar for Mayor!
Benefits: Tito Puente, Jorge Santana, Cesar's Latin All-Stars:
La Galleria 5 October 8-2 AM $10, Kezar Pavilion
6 October 2-8 PM $5. BASS for tickets.
MAYOR—CESAR

3140 MISSION ST. AT ARMY—826-1179

Bullet,' contradictions heightened for American Blacks during the Civil Rights movement of the early '60s, and as Malcolm X spoke of an agenda that addressed the needs of Afro-Americans, the New Negro took on Black Pride and Black Power, noon-1 pm, KPFA 94 FM

Music That Moved Millions: music from the Sixties featuring the Beatles, the Rolling Stones, Jefferson Airplane, the Grateful Dead, Bob Dylan and the Band, and Quicksilver, 3-6 pm, KPFA 94 FM

Oakland Raiders: vs Miami Dolphins, 5:30 pm, KGO 810 AM

Sixties Revisited: "Dateline Birmingham, 1963, Freedom Now!" this program was taped in the midst of the riot and includes the voices of the sherriff and mayor of the city, as well as that of the late Dr. Martin Luther King, Jr., as he struggled to gain control of a situation threatening the lives of hundreds, 7-8 pm, KPFA 94 FM

Golden State Warriors: vs Houston, 8 pm, KNBR 680 AM

TUESDAY/9

Arthur Schlesinger: political historian, discusses the current political climate and the upcoming campaign, 11:05 am, KGO 810 AM

Sixties Revisited: "Rising Expectations and False Promises" John F. Kennedy took office amidst a mood of rising expectations, but the mood was punctured by the sounds of gunfire, both at home and abroad, noon-1 pm, KPFA 94 FM

Newsmagazine: SF Attorney Louis Kelso proposes stock ownership programs to give employees capital stakes in the company they work for, 1 pm, KCBS 740 AM

Sixties Revisited: "The Free Speech Movement" in 1964 the Berkeley campus exploded and the student movement in support of Civil Rights took a giant step toward developing into what would become the anti-war movement, 7-8 pm, KPFA 94 FM

Maximum Rock & Roll: this week features special guest Johnny Walker, one time jock on England's famous "pirate" radio stations of the '60s, 8-10 pm, KPFA 94 FM

Short Story: features "A New Year's Morning on Bloor Street," by Dave Godfrey, 10:30 pm, KUSF 90.3 FM

WEDNESDAY/10

Sixties Revisited: "The Acid Test" remember LSD? Once upon a time, members of the Grateful Dead and the Merry Pranksters joined with Ken Kesey in an "acid trip" during the epoch of the Flower Children, noon-1 pm, KPFA 94 FM

Concert Guitar: Brazilian guitarist Turibio Santos performs the world premiere of a work dedicated to him by composer Marlos Nobre entitled "Momentos No. 3," 3 pm, KALW 91.7 FM

Sixties Revisited: "People's Park" James Rector was shotgunned to death, another was blinded and hundreds wounded by police firing "birdshot" that later turned out to be double-ought buckshot, 7-8 pm, KPFA 94 FM

Sears Radio Theater: Mystery night with host Vincent Price features "The Ham that Cried Wolf," starring Parley Baer, a radio ham, known for his tall stories, overhears on his CB a plot to assassinate the governor, but nobody believes him, 8:06 pm, KCBS 740 AM

THURSDAY/11

Sixties Revisited: "Vietnam Journal" in 1965 KPFA had a reporter travelling widely in North Vietnam, this program recounts his experiences and impressions amongst a struggling people the U.S. was attempting to bomb "back into the Stone Age," noon-1 pm, KPFA 94 FM

Folkies of the Sixties: features the early Bob Dylan, the Byrds, Phil Ochs and Tom Paxton, 1-3 pm, KPFA 94 FM

Sixties Revisited: "The Real POWs are Still in Wheelchairs" U.S. military forces in Vietnam comprised the best equipped war machine in human history. Within minutes, wounded soldiers could be evacuated to field hospitals, there to begin the long agony of permanent disability and inadequate compensation. This documentary examines the plight of disabled GIs, ignored in VA hospitals and forgotten by the American conscience, 7-8 pm, KPFA 94 FM

Opera Preview: discussion notes and musical selections designed to heighten the listener's enjoyment of the SF Opera's production of "The Flying Dutchman," 8 pm, KKHI 95.7 FM and 1550 AM

—Fiona Mackenzie

OFFBEAT MOVIES

★ABOVE BOARD THEATER: presents **A TALE OF TWO CITIES** (Ralph Thomas, 1958, UK), with Dirk Bogarde, 8 pm, Tues/9, 14 Otis, corner of Mission and So. Van Ness, SF, $2, for reservations call 751-2168

★CINEMATHEQUE: "New Australian Filmmakers from the Sydney Film Co-op with Filmmaker Martha Ansara in Person," features **MY SURVIVAL AS AN ABORIGINAL** (Essie Coffey, 1979), **PRISONERS** (1976), **SECRET STORM** (Martha Ansara, 1977), plus **DON'T BE TOO POLITE GIRLS** (Martha Ansara, 1975), 8 pm, Sun/7. "Remembering the Hippies with Lenny Lipton in Person," features **WE SHALL MARCH AGAIN** (1965), **LET A THOUSAND PARKS BLOOM** (1969), **PEOPLE** (1969), **FAR OUR STAR ROUTE** (1971), plus **DOGS OF THE FOREST** (1972), 8 pm, Thurs/11, SF Art Institute, 800 Chestnut, SF, $2 includes coffee, 586-8486

★CITY COLLEGE: **THE BLACK PIRATE** (1926), with Douglas Fairbanks Sr. and Albert Parker, 3 and 8 pm, Wed/10, Rm. E-101, 50 Phelan, SF, free, 239-3118

★COLE HALL CINEMA: **THE BUDDY HOLLY STORY** with Gary Busey, 7 and 9 pm, Fri/5; **NATIONAL LAMPOON'S DISCO BEAVER FROM OUTER SPACE,** noon, Tues/9, **THE ROCKY HORROR PICTURE SHOW,** 7 and 9 pm, Tues/9, **MIDNIGHT EXPRESS,** 7 and 9:15 pm, Thurs/11 and Sat/13, Medical Sciences Bldg., 513 Parnassus, SF, $2 general, $1.50 members and students, $1 children ages 14 and under, 666-2019

COLLEGE OF MARIN: "In Honor of Ernesto Che Guevara on the Anniversary of His Assassination," features **CHE,** with Omar Shariff, plus **HASTA LA VICTORIA SIEMPRE (UNTIL THE FINAL VICTORY),** call for times, Sat/6, $2 general, $1.50 students. **TO DIE TODAY,** Dr. Elisabeth Kubler-Ross discusses the needs of dying people and her theory of the five emotional stages through which dying patients pass, plus **HOW COULD I NOT BE AMONG YOU?** a portrait of poet Ted Rosenthal who is confronted with his own death from leukemia, 8 pm, Wed/10, $3. **GEORGIA O'KEEFE,** plus **MARY CASSATT: IMPRESSIONIST FROM AMERICA,** 8 pm, Thurs/11, $3, Olney Hall, Laurel at Sir Francis Drake Blvd., Kentfield, 485-9385, 10:30 am-4 pm weekdays

EXPLORAMA: presents **EGYPT: CRADLE OF CIVILIZATION,** narrated in person by George Lourbis, 8:15 pm, Mon/8, 2:30 and 8:15 pm, Tues/9, 2:30 and 8:15 pm, Wed/10, Walnut Creek Civic Arts Theatre, 1641 Locust, Walnut Creek, $4.50 general, $3.50 tickets on sale to students one hour before each show, 771-4733

★FOOTHILL COLLEGE: "The Great Movie Clowns," features **THE CURE,** with Charlie Chaplin, **MABEL, FATTY AND THE LAW,** with Fatty Arbuckle, **JUST NEIGHBORS,** with Harold Lloyd, **THE FATAL GLASS OF BEER,** with W. C. Fields, **THE MUSIC BOX,** with Laurel and Hardy, plus **THE PANIC IS ON,** with Charley Chase, 7 and 9 pm, Fri/12, Appreciation Hall, 12345 El Monte Rd., Los Altos Hills, $1.50 general, $1.25 Foothill students, $1 seniors and students under age 18, 948-8590

FORT MASON: "Women's Visions: An Evening of Films About Women by Women," features **ANTONIA, A PORTRAIT OF THE WOMAN,** plus **LOVE IT LIKE A FOOL,** 7:30 pm, Thurs/11, Bldg. 312, Marina and Laguna, SF, $2.50, for childcare reservations call 626-9493, 863-9713

★HOLISTIC LIFE UNIVERSITY: **FIVE WOMEN FIVE BIRTHS,** a film about choices by Suzanne Arms, 7:30 pm, Sun/7, 1627 10th Ave. near Lawton, SF, $2, 665-3200 or 664-4900

INTERSECTION: "Experimental Animation," features works by Vincent Collins that include **ANIMATION, FANTASY, GILGAMISH, EUPHORIA, 200,** and **RANDOM ARTIFACTS,** program also includes works by Norman McLaren, John Whitney, Oskar Fischinger, Frank Mouris, Len Lye, Winsor McCay, Viking Eggeling and Walt Disney, 8 pm, Sun/7, 756 Union, SF, $2 general, $1 children, 397-6061

LA PENA: **EL BRIGADISTA (THE TEACHER)** (Octavio Corlazar, 1977, Cuba), 8:30 pm, Tues/9 **CHULAS FRONTERAS** (Les Blank, 1976), plus **THE TREE OF LIFE** (Bruce Lane), 8:30 pm, Wed/10, 3105 Shattuck, Berk., $2, 849-2568

★LE CONTE SCHOOL: "Le Politique de la Subversion (The Politics of Subversion)," features **BATTLE OF ALGIERS** (Gillo Pontecorvo), 7:30 pm, Fri/5, **HEARTS AND MINDS** (Peter Davis), 7:30 pm, Fri/12, 2241 Russell at Ellsworth, Berk., $2 general, $1 Merritt students, 531-4911 ext. 324 or 325

★NEW COLLEGE: **THE LAST DETAIL,** plus **CATCH THE JOY,** 8 pm, Thurs/11, 777 Valencia, SF, $2 general, $1 children ages 12 and under, free to seniors, 626-1694

NEW WAVE MUSIC FESTIVAL: features **SILLY THING,** with the Sex Pistols, **THE ROLLING STONES,** live at the Santa Monica Civic Auditorium, 1965, **CUT OUT SHAPES,** with Magazine, **THE TRUTH ABOUT DEEVOLUTION,** and **SECRET AGENT,** with DEVO, **MONGOLOID,** (Bruce Connor), **OFFSHORE BANKING BUSINESS,** with the Members, **FIRE ISLAND,** with Interview, **MAKING PLANS FOR NIGEL** and **LIFE BEGINS AT THE HOP,** with XTC, **IN SEARCH OF** (Mike Connor), **POLAR TRANCE** (Wasako Ueda), plus **JAMES BROWN,** live at Santa Monica Civic Auditorium, 1965, 11 pm, Tues/11, Roxie Cinema, 3117 16th St. near Valencia, SF, call for prices, 431-3611 or 864-2638

★NOE VALLEY CINEMA: **THE RULES OF THE GAME** (Jean Renoir, France, English subtitles), plus **THE UNICORN IN THE GARDEN** (1958), a short based on a James Thurber fable, 8 pm, Fri/5, 8½, (Federico Fellini, 1963, Italy, English subtitles), with Marcello Mastroianni, Claudia Cardinale and Anouk Aimee, plus a short to be announced, 8 pm, Fri/12, Noe Valley Ministry, 1021 Sanchez at 23rd St., SF, $2 general, $1.50 members, $1 seniors, 75¢ children ages 12 and under, 282-5354

★SF PUBLIC LIBRARY: "Film Captioned for the Deaf," features **THE MOUSE THAT ROARED,** with Peter Sellers and Jean Seberg, 2 pm, Sat/6, Communications Center, 3150 Sacramento, free, 558-5034

continued page A19

No quiet on the Western Front

The biggest new wave festival ever hits our shores this week

BY MICHAEL BRANTON

"This will finally give people the idea that something's definitely happening in San Francisco other than the Grateful Dead and a bunch of hangers-on from a bygone era," says Robert Hanrahan.

Hanrahan, the soft-spoken producer of new wave concerts at San Francisco's Deaf Club, is talking about the Western Front, the Bay Area's first new wave music festival. More than 45 West Coast American and Canadian bands will converge here from Oct. 6 through 13 for 20 or so live shows at various venues. Film and video works about and by new wave artists, new theater pieces and plenty of rock 'n' roll will weave together, forming perhaps the most intensive festival of this kind ever held.

"Being such a massive thing, it will create an awareness along the entire West Coast that this new music exists and is a viable art form," Hanrahan continues. "These musicians are making inroads into the music we're gonna be listening to in the Eighties and Nineties. This music deserves an audience."

Dirk Dirksen, impresario at the Mahuhay Gardens in North Beach, is another promoter involved in the project. "We've encouraged the creation of this umbrella to give people the opportunity to go from one theater to another during a concentrated time period where national and local media attention is focused on the San Francisco music scene."

Hanrahan is quick to point out the differences between the Western Front and traditional large-scale musical events of the Seventies. "Our intentions, in terms of what we're doing, are as far away as possible from Woodstock II and the Tribal Stomp and all these other things, in that we're doing it in environments that are identified with the music," he says.

The concept of having one large gathering was nixed because "it's like succotash and everything gets mixed together and you sort of lose the flavor. This way you can have continuing excitement night after night at a number of different places. We tried to make each show as interesting as possible and group bands together that had an affinity for each other.

"The examples for this type of thing are already there," he continues. "Max's in New York puts on a festival every year, using mostly East Coast bands. The West Coast bands have never had a chance to get any real exposure. We're considered a cultural backwater because of our relationship with the past. I think we've outgrown that—something's happening here that's far beyond what people perceive is happening in San Francisco. When we told people in New York about this, they were very surprised that we had 40 bands available. We could have had 70 or 80 bands on the bill! And maybe I'm prejudiced, but the bands here seem infinitely superior to most of the bands I've seen in New York. So I thought the simplest way to get exposure would be to use the existing venues and do a major show that would present the widest spectrum of bands available."

The Western Front differs from other music festivals in terms of financing, as well as aesthetics. Hanrahan estimates that the entire advertising budget will come to perhaps $1,000—a paltry sum for promoting an eight-day event. This money was contributed by Hanrahan, Dirksen, the Roxie Theatre and all the other parties involved. But the resulting thematic umbrella does not extend to the profits: each concern will collect its own admissions and pay artists and other expenses according to individual policies.

Overall, it seems to be an idea whose time has come. Hanrahan blames certain elements of the local new wave community for stifling previous attempts to open up the scene to a larger segment of the population. "The scene here has always been very possessive of the music and the musicians," he says. "Last year, especially, there was a lot of peer pressure to remain within certain limits. Now it's being channeled into more positive actions—although some people construe that as being negative.

"It's absurd that these people shouldn't support themselves through their music. The idea of the starving artist is a joke. One thing the scene believes is that everything should stay at the lowest common denominator possible. Part of that means being true to the music and believing in what one's doing with that music. I feel that that can be carried even further . . . . it's like, discovering how you can affect your co-optation—how you can create some kind of relationship with the organization you're finding yourself co-opted by. I don't think the Clash are having any major problems being on a major label and having their records distributed worldwide."

So, besides exposing relatively unknown artists to bigger audiences, proponents of the Western Front are trying to help musicians find ways of dealing with that exposure in a positive way. "We're trying to work around the commercialization of human beings and their art," says Hanrahan. "A lot of musicians are out of contact with the economic basis of their art and the idea of how to sell yourself, which means paying grocery bills. We're looking for somewhat less traditional approaches to the problems, approaches that won't compromise the music.

"Rock 'n' roll is the most democratic art form we have and the closest link we have to contemporary culture. The remarkable thing about this music is that it's an old form—but there are some very new genres in that old form."

THE WESTERN FRONT SCHEDULE OF EVENTS

Deaf Club, 530 Valencia St., SF, 9 pm, $3 admission, 397-1889: *Sat., Oct. 6,* Pink Section, the Dinettes (from La Jolla), the Neighbors (Santa Barbara); *Sun., Oct. 7,* Zeros, No Alternative, Fillmore Struts, VKTMS; *Mon., Oct. 8,* the Offs, Realtors, Contractions; *Tues., Oct. 9,* Tuxedomoon, Los Microwaves, the Chickadiesels (Texas); *Wed., Oct. 10,* Units, Voice Farm, 2+2, Red Asphalt; *Thurs., Oct. 11,* the Mutants, Suburban Lawns, Fleshapoids, SSI; *Fri., Oct. 12,* Germs (L.A.), Belfast Cowboys, Fillmore Struts; *Sat., Oct. 13,* Germs, Fast Floyd, Frisco Whites, Jah Hova.

Mabuhay Gardens, 443 Broadway, SF, 11 pm, $2 weeknights, $3 Fri. and Sat., 956-3315: *Sat., Oct. 6,* the Dishrags (from Canada), Humans (Santa Cruz), Fly Boys (L.A.); *Sun., Oct. 7,* the Bags (L.A.), Dishrags, Catholic Discipline, Fly Boys; *Mon., Oct. 8,* Noh Mercy, Geza X and Mommy Men, Catholic Discipline, Female Hands (Canada); *Tues., Oct. 9,* Female Hands, Impatient Youth, Antibodies; *Wed., Oct. 10,* Dead Kennedys, the Feederz (Phoenix), Black Flag (L.A.), the Insults; *Thurs., Oct. 11,* Pointed Sticks (Canada), Vs., the Punts, Wounds; *Fri., Oct. 12,* the Weirdos (L.A.), Pointed Sticks, Eye Protection, Contractions; *Sat., Oct. 13,* Weirdos, Feederz, 391, Silencers.

Special programs at Mahuhay Gardens: *Fri., Oct. 5 and 12,* 9 pm, "Doorways," a ballet by the 15-member Meta Whatever Dance Theatre Group from SF. A ribald commentary on West Coast subcultures and pop archetypes, with new wave music. *Sat., Oct. 6 and 13,* 9 pm, The Anka Buto (contemporary Japanese dance theater) presentation of "The Swamp." A kabuki-mime-dance with synthesized music. *Tues., Oct. 9,* 9 pm, Filmmakers Michael Schiess and Melissa Harmon present *The Eeeeng of Thinz,* an elaborate, audio-visual show concerned with the electro-mechanical nature of modern organisms—the eternal throbbing buzz of life.

Savoy Tivoli, 1434 Grant Ave., SF, 3-6 pm, $3 admission, 362-7024: *Sun., Oct. 7,* the Urge, Contractions; *Sun., Oct. 14,* No Sisters, Chip and Tony (of the Dils).

1839 Geary, SF, 10 pm, $4.50 admission: *Sat., Oct. 6,* Dead Kennedys, Bags, Alley Cats.

Roxie Cinema, 16th and Valencia, SF, $2.50 admission, 863-1087: *Tues., Oct. 9,* 11 pm, short films of Sex Pistols, Interview, Magazine, XTC, Devo, Rolling Stones, James Brown, the T.A.M.I. Show, plus Bruce Conners's "Mongoloid," Masaus's "Polar Trance," Mike Conners's "In Search Of" (animation).

Target Video, 678 South Van Ness, SF, $2 admission, 431-7595: *Wed., Oct. 10 and Fri., Oct. 12,* 2 am, a two-hour video show representing a wide variety of California new wave bands, plus the Sex Pistols and others (Target Video is also taping portions of the Western Front for a proposed documentary).

Bill Graham Presents, at the Kezar Pavilion, Stanyan and Lincoln Sts., SF, $7.50 advance, $8.50 day of show, call TELETIX: *Sat., Oct. 13,* 8 pm, the Clash, plus special guests.

(For further information, posters and flyers: Jazzland Records, 852 Stanyan St., SF, 386-9738; *Damage* Magazine, 861-7662; pre-recorded message, 397-1889.) ■

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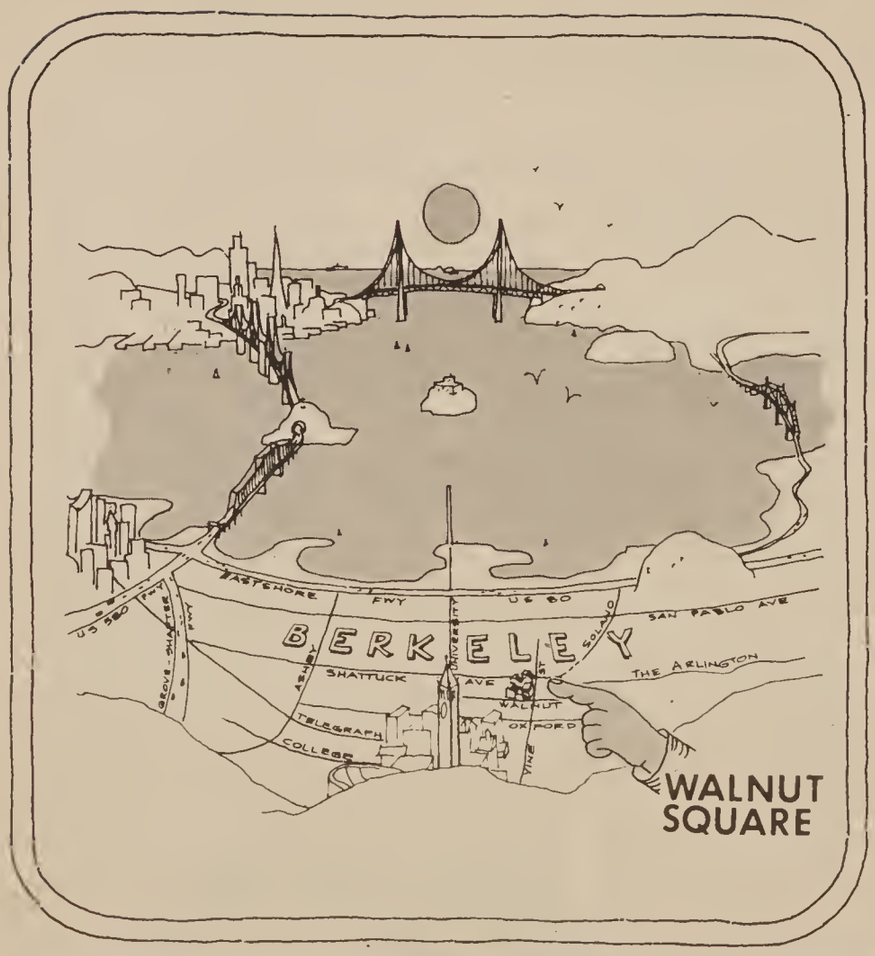

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THEATER REVIEW

Madness, murder and the meaning of sanity

BY ROBERT CHESLEY

CHAMBER MUSIC, by Arthur Kopit, Company One, Bethany Methodist Church, 1268 Sanchez at Clipper, SF, Fri.-Sun. through Oct. 14, 567-3875.

My faith in community theater was reaffirmed by a delightful little production of Arthur Kopit's *Chamber Music* presented by a sometime company calling itself Company One. It's a very humble production, done in the bleak meeting hall of the Bethany Methodist Church in Noe Valley, with a bit of homemade scenery and improvised costumes that will remind you of kids dressing up (which is appropriate for the play). But the performances are loads of fun, the play is nutty and droll, and somehow theater happens.

Kopit is best known for his *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad* and his more recent (and more tersely titled) *Wings*. *Chamber Music* is an early play and is concerned with the "Sixth Annual Annual Meeting" of a group of madwomen, who fancy themselves to be various famous women of the past. As in other plays nominally about the mad, the true subject is what passes for sanity in our society. In the endless, spiteful quarrelling of these madwomen we can see the behavior of all committees and movements; in their conviction that the men's ward is going to attack them and in the various schemes they originate to protect themselves from this threat, we can, if we wish, see the behavior of nations. The result, of course, is murder.

Paula Barish has directed the play with a fine eye for comic detail and characterization. I especially enjoyed the performances of Ilene Levinson in a nasty parody of Gertrude Stein, Linda Cohen's silly Pearl Lang, Paula Macauley's down-to-earth Amelia Earhart and Annealicia Robbins's imperious Susan B. Anthony.

LOVERS AND LONERS, a repertoire of four one-act plays by California Cooper, Thurs.-Sat. through Oct. 13, Intersection Theatre, 756 Union, SF, 444-6556.

Four one-act plays by California Cooper are being presented in repertory (two to an evening) at Intersection, directed by Sati Jamal. The collective title is "Lovers and Loners"; the plays are *The Stranger*, *The Unintended*, *The Loners* and *Everytime It Rains*. I saw the latter two this weekend and am looking forward to returning for the two others.

The two plays I have seen so far are both wonderfully funny, crude and disarmingly direct plays, full of vitality and old-fashioned human warmth. Resist it if you can. I couldn't, but then, I didn't really try.

In *The Loners* we meet Cool, a stud so full of himself and so occupied with bragging about his sexual exploits that he is blind to the obvious. We have the great satisfaction of seeing him get his comeuppance, and then Cooper unexpectedly pulls the rug out from under out feet and makes us sorry for him once he gets it. *Everytime It Rains* is a vignette on the uneasy topic of rape—is it politically all right if the heroine is shown resisting rape but wanting sex anyway? I doubt that sexual politics were very much on Cooper's mind when she wrote this play, but human needs were.

The performances were so full of life that they overrode the mishaps and technical kinks not yet worked out by opening time (whoever was working the lights seemed to be trying hard to find his way blindfolded, and not succeeding). Marijo is absolutely delightful as the intended rape victim, Jesse Compton is very good in both the parts of the would-be rapist and Cool and Adilah Asikiwe is splendid as Cool's woman. ■

California Cooper's plays are wonderfully funny, crude and disarmingly direct.

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Dr. Dychtwald is a pioneer in the study, exploration, and integration of many of the techniques and philosophies of bodymind development. A former Esalen Institute staff member, Special Consultant on Human Potential to the Association for American Colleges and Universities, and Co-Director of the highly acclaimed Sage Project, Dr. Dychtwald is currently President of the Association for Humanistic Gerentology. His forthcoming publications include Human Potential: Glimpses Into The 21st Century *(with Dr. A. Villoldo) and* Lifelong Health and Wellbeing.

DANCE REVIEW

An evening of minimalist dance at a maximalist hotel

BY JANICE ROSS

NANCY KARP & JOANNE KELLY, Hotel St. Francis, SF, Sept. 21, 1979

I had never really appreciated the gulf that separates the average studio dance-goer from the social elite until I arrived at the Hotel St. Francis Friday night and saw the strange looks Karp's and Kelly's audience was receiving from the well-dressed and bejeweled people in the lobby. Once inside the St. Francis's ballroom, however, I felt comfortably at home among the 100 or so people who comprise San Francisco's hard-core dance audience.

The Baroque ornateness of the ballroom contrasted sharply with the easy informality of Kelly's and Karp's dances. Kelly's new dance, "Money & Love," a triptych for three women, is very reminiscent of her "Three Women," a work she premiered last summer using three dancers from the San Francisco Ballet.

"Money & Love" begins with the entrance of three heavily made-up women. They each wear a gaudy red chiffon tunic over black leotards and tights. While the other two wait on the sidelines, Freddi Kirchner steps forward and begins a physical recitation of basic ballet steps. From the moment she starts moving, one instantly realizes that her movement will have nothing to do with the Terry Allen country music that accompanies her. Kirchner is a lovely dancer, and she does her best to make something of Kelly's choreography, but the nonliteral coolness of the movement is not dissociated enough or connected enough to establish any kind of logical relationship with the music. To present a dance that coexists with the music that accompanies it is a wholly different thing than to use music in a dance and simply disregard it.

A different performer and a different Terry Allen song are the two things that distinguish the three sections of "Money & Love" from one another. Susan Welti dances a big space-eating solo in the second section, "Blue Asian Reds." She slices through the performing space with oversized side-front-front triplets like a long-legged spider who is unsure whether she wants to go forward or sideways.

Cathy Schramm dances the final section of "Money & Love," "Lubbock Woman," as if the music did indeed relate to the movement. Schramm, a big blonde, looks more like the type of Texas sweetheart that Allen sings about than the other two women, and as a result her rendition of the same ballet vocabulary drew chuckles from the audience. As Allen sings "She had a good heart," Schramm bounces through a series of pas de chats—a juxtaposition the audience found extremely funny. As a statement in itself, however, Kelly's choreography is too pallid and nondescript to make its own declaration apart from Allen's witty lyrics.

Nancy Karp's choreography is in many ways just as intentionally uneventful as Kelly's, but it has an overall sense of design and compactness that elevates it above the merely prosaic. Whereas Kelly's "Money & Love" uses an obvious ballet vocabulary in an ostensibly minimal format, Karp keeps her movement just as minimal as her pared-down floor patterns. In a work like her new "River Canon" (1979), all of the gestures the dancers perform can be reduced to simple walks, crouches, pauses and pivots. Because of its deliberate simplicity, "River Canon" causes us to focus on the kind of large scale qualities—changes in direction, tempo and groupings—that we normally overlook in more traditionally cluttered choreography.

In "River Canon," as in an earlier work, "Reminiscence," Karp composed the accompanying gamelan music as well as creating the choreography. This makes for an unusually well-integrated relationship between the movement and sounds (precisely the kind of rapport lacking in Kelly's piece). Both are structurally simple enough so that this one-to-one correspondence is enlightening rather than deadening.

Although in her program notes Karp explains that she intended to develop a visual and aural canon as the dance progressed, I misread it and instead kept looking for a "canyon." It mattered little in the overall perception of the piece, however, and I found that the discipline of looking for an emerging canyon among the quartet of women who performed "Money & Love" opened possibilities for all sorts of textural and geographical interpretations of Karp's movement patterns.

Karp's work generally never looks its best at premiere performances, and "River Canon" was no exception. The simplicity of her conception requires absolute perfection and unanimity in execution if it is to work. Karp appeared to

continued page A16

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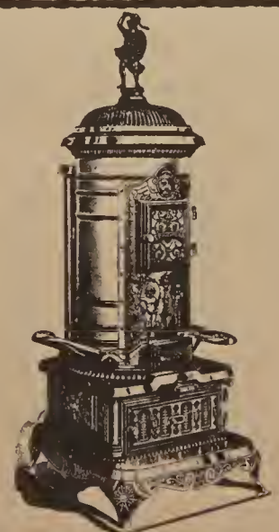

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The Mostly Mozart Festival. The second program of this informal, low-cost series of concerts by the San Francisco Symphony includes: Bach's "Brandenburg Concerto No. 3," Haydn's "Symphony No. 94, *Surprise*" and Mozart's "Clarinet Concerto" and "Symphony No. 14 " 8 pm at Herbst Theatre, Van Ness at McAllister. Tickets are $6.50 individually, but you can buy a book of ten tickets good for anyone at any of the concerts in the Bay Area for only $49 Call the box office at 431-5400 for more information.

Jesse Colin Young, Marin County's songbird, plays two nights at the Old Waldorf this weekend. Tonight and Sat. at 8 and 11 pm. 444 Battery (between Clay and Washington). $7.50 advance, $8.50 day of show. 397-3884 And for those of you who believe that, as he says, "the future is something we dream and if we don't actively do it as individuals we end up in a world made of other people's dreams, people like IBM, maybe, or Standard Oil," Jesse also gives a benefit concert next weekend for the Pelican Alliance, Marin County's anti-nuke group. Sun/14 at 3 pm at the Red Barn in Point Reyes Station. Honey Creek, a women's band, "No Nuke and the Nannettes," tapdancers, and Harmony will also perform. Tickets are $6 advance, $7 at the door and $3 advance, $4 at the door for those under 12 and over 65. For ticket information, call 663-8483 or 669-1468.

"Modern Times" is a video performance piece by Max Almy about infidelity, narcissism and divorce, acted by Joanne Schmidman. The show is being given its premiere in San Francisco before a run at the Museum of Modern Art in New York later on in Oct. 8 pm tonight and Sat. at Video Free America, 442 Shotwell. $3. 648-9040.

"Astrology and the Healing Arts," this country's first astrology and healing arts conference, started on Thurs/4 and continues through Mon/8 at the Golden Gateway Holiday Inn, Van Ness and Pine. At the conference, physicians and therapists join astrologers and psychics in demonstrating how they use alternative modes of diagnosing and healing in the "New Age," with talks, exhibits, films, music, experiential workshops and more. Admission to everything is $60, a one-day ticket is $25, and tickets to individual events are $5. Call 821-1253 for a complete schedule.

★ **The SF Conservatory of Music Orchestra,** under the direction of John Adams, presents the opening concert of the '79-'80 season tonight at Hellman Hall, 19th Ave. and Ortega, at 8 pm. Program includes works by Berlioz, Respighi, Kirchner and Mozart. Free. 564-8086.

Anthony Braxton, composer and saxophonist, brings the current edition of his quartet to the Great American Music Hall, 859 O'Farrell, tonight and Sat. A controversial figure whose music springs as much from 20th century classical styles as it does from jazz, Braxton identifies his compositions with mathematical and scientific notations rather than titles. Two shows: 9 and 11 30 pm; tickets are $6. 885-0750.

The Earthly Company, a recently-formed San Francisco dance troupe, present three modern works by Sheri Gaia, the company's choreographer/director: "Starry Night," "Duals" and "Rage." The show tonight is the grand opening performance for the new Earthly Studio, 223 Mississippi. The pieces will be performed Fri.-Sun. through Oct. 13. 8:30 pm; tickets are $4 advance, $4.50 at the door. 626-4622.

Kerrigan Black, songwriter, guitarist and jazz vocalist (and the Bay Guardian's own) performs a blend of jazz standards, originals and contemporary music with friend Jim Davidson on piano. Fri. and Sat. at Fanny's, 4230 18th St., through Sat/13. 9 30 pm. $2. 621-5570.

★ **The California State Frisbee Championships,** held at Sonoma State University this weekend, feature world class players from the entire West Coast, 1979 Women's World Champion Teresa Gaman and the 1978 World Champion Corey Basso and Evan David Events include Maximum Time Aloft, Frisbee Golf, Freestyle, Ultimate Frisbee and Canine Frisbee Today from 3 pm and Sat and Sun. from 8 am. Entry fee for competitors is $12, but spectating is free. Call the SSU physical education department at (707) 664-2357 for more information.

EAST BAY

★ **The University Art Museum** is having a sale; a thousand collectable posters and hundreds of books including works by William Wiley and David Goines, production posters from the Santa Fe Opera, San Francisco Ballet and Joseph Papp, and film, crafts, art history and children's books. Priced from 50¢ to $20. All proceeds benefit the Museum. Today, Sat. and Sun. at 2626 Bancroft, Berk 642-1438.

The Oakland Ballet opens the fall season tonight with performances of Copland's "Tender Land" (Loring), Brahm's "Intermezzi" (Marc Wilde), Stravinsky's "Rites of Spring" (John Pasqualetti), plus a work to be announced 8:30 pm at the Paramount Theatre, 2025 Broadway, Oakl. $2-$9. 465-6400.

Tandy Beal, known as one of California's most innovative and adventuresome choreographers, gives her first full-length solo performances in the Bay Area tonight and Sat. at 8 pm in UC Berkeley's Zellerbach Auditorium. Beal substitutes for an injured Annabelle Gamson, originally scheduled to perform. The program is the same each night: "The Place Where Canaries are Born," "Mysterious Barricades or the Plot without Thickener" and "Crazy Jane" with other pieces. $5.50, $3.50 students. 642-9988.

The Bread and Roses Festival starts tonight at the Greek Theatre, UC Berkeley, at 7 pm with musicians David Crosby, Hoyt Axton, Chick Corea, the Roaches, Kris Kristofferson and Norton Buffalo all scheduled to perform. This year's is the third acoustic music festival/benefit for Bread and Roses, an organization dedicated to bringing entertainment to people in institutions—prisons, nursing homes, hospitals and the like. There also are concerts on Sat. and Sun. at 1 pm; see those Calendar listings for the people playing Tickets were $10 and $8.50 for bleacher seats, but at presstime the $10 tickets for all the shows were sold out; don't be surprised if you can't get tickets. However, KALW, 91.7 FM and a National Public Radio station, is broadcasting the daytime concerts live, and that's for free. Ticket information 642-9988.

saturday

★ **"Shakespeare, the Globe and the World,"** a major traveling exhibition from the Folger Shakespeare Library in Washington, D.C., begins a nation-wide tour today at the California Academy of Sciences in Golden Gate Park. A panorama of the life, times and works of William Shakespeare from his beginnings in rural Stratford-upon-Avon to life in the court of Elizabeth I and in the theaters of London. Priceless books (including the 1623 copy of the First Folio signed by the publisher William Jaggard and the Queen's personal Bible), rare costumes, paintings and prints, and six theater areas, each focusing on a representative Shakespeare play with historical props and effects and film clips of famous performances of the play. There are many lectures, workshops and performances planned in conjunction with the show starting later on in the month. Watch the Guardian or call the Academy at 221-5100 for a schedule. Admission is $1 for adults, 50¢ for seniors and students between 12 and 17, 25¢ for children 6-12, and children under 6 get in for free. Open every day through Dec. 31 from 10 am to 5 pm.

★ **The Friends of the San Francisco Library** hold a book sale today at Fort Mason in Bldg. 312; the first of regular sales planned for the first Sat. of every month. Both hardcover and paperback books are 20¢ each; an unbeatable price. 11 am to 3 pm. Call the Friends at 558-3770 for further information.

The Magic Theatre holds an open forum to discuss motivation, content and style in contemporary theater tonight after the preview of "Josephine: the Mouse Singer," Michael McClure's 1978 OBIE winner examining the role of artists in society. McClure and director John Lion, founder of the Magic, participate in the discussion. Stewart Brand, publisher and editor of the *Co-Evolution Quarterly*, moderates. 8:30 pm in Fort Mason's Bldg 314, Laguna and Marina Blvds. Preview tickets are $4 50. 441-8001

★ **The Landing of Columbus Pageant,** a highlight of San Francisco's Columbus Day celebrations, is presented at Aquatic Park today complete with three fishing boats disguised as 15th century Spanish sailing vessels, Don Casper telling the story of columbus's journey, a welcoming party of Chippewas and Sioux, Indian and Spanish dancers, and more. The show starts with an introduction by Mayor Feinstein at 11 am and continues until 2 pm. Free. Call 626-5500 for more information.

★ **The Fifth Annual Western Regional Folk Festival** is a three day festival of people music. six major concerts and 24 workshops with such musicians as the Vern Williams Bluegrass Band, Conjunto Jarocho Hueyapan (Mexican harp band), Queen Ida and her Bon Temps Zydeco Band (cajun), Sean Nos (Irish), and the Matsutoyo Kai Minyo Group (Japanese) that add up to a terrific collection of world music to get for free And it's all free, including exhibitions of folk arts and crafts, documentary folklife films, a photo show of Californians in the Depression era, and a special children's program on Mon/8 The festival is from 11:30 am to 5:30 pm today, Sun and Mon.; the main concerts are at 1 and 4 pm each day At the Marin Headlands; take the Alexander Ave. off-ramps on Highway 101 just north of the bridge, or take MUNI bus No 76 from San Francisco. Call 556-0560 for more information.

★ **The Haight-Ashbury Theater Workshop** tours the city parks for four weekends this fall with its latest production, "The Reality of Reality," a comic play about the housing crisis in San Francisco. This weekend, the free shows are at Garfield Square, 25th St. and Harrison, at noon and 2 pm. 661-5916.

★ **The 1979 Greenpeace Skate-a-Thon** is the Foundation's largest annual community event, designed not only to raise funds but also to raise the consciousness of Bay Area people about environmental issues. Thousands of rollerskaters have gathered pledges from sponsors and will be skating laps around the Polo Field in Golden Gate Park today, from 9 am until 4 pm. The Gay Freedom Day Marching Band performs and Fred Blood and other skating pros do demonstrations on a ramp in the middle of the field. A walk-a-thon has been added for those who can't skate, call Greenpeace at 474-6767 for further information on how to register.

★ **The Pickle Family Circus,** San Francisco's own comedy circus troupe, do six free shows at Sharon Meadow in Golden Gate Park this weekend; at noon and 3 pm today, Sun. and Mon. 90 minutes of juggling, wire-walking, tumbling and feats of balance by Mr. Sniff, Ms. Wambatt and other Pickles from age 3 on up. Call them at 826-0747 for more information.

EAST BAY

★ **Roger Zelazny,** author of *Lord of Light* and the Amber series who has been nominated over 20 times for the Hugo and Nebula awards, answers questions and autographs copies of his new books, *The Courts of Chaos* and *Roadmarks*, today from 2 to 5 pm at Dark Carnival Bookstore, 2812 Telegraph, Berk. Free 845-7757

The Bread and Roses Festival. Joan Baez, Pete Seeger, the Chambers Brothers, Lea Kunkel, John Hammond and Paul Siebel all play today. If you can't get tickets, listen to the live broadcast on KALW. See the listing under Fri/5 for more information.

Paul Krassner, founder of the *Realist* and "the 'yeast' of the Yippies," does two evenings of satire tonight and Sun. at Arnie Passman's House of Cards, 2406 Stuart (at Telegraph), Berk Two shows at 8:30 and 10:30 pm; tickets are $3 848-8858 or 848-8288.

Two runs are held today in the East Bay, one is serious business and the other is not. The first is the second annual California Women's Cross-Country Invitational, a major meet featuring nationally ranked collegiate teams Starts at 11 am in Tilden Park, the north end near the pony rides and spectators are welcome. 642-2098. The other is the first annual Mills College Fun Run and Frisbee Festival with two runs, of two and four miles, with three categories: under 18, open (18-39) and masters (40 and over). Open to men and women: registration begins at 9 pm and the tee is $2. Prizes include t-shirts, glasses and coolers, there will be frisbee demonstrations and games after the race At the Mills campus, 5000 MacArthur Blvd , Oakl. 632-2700, ext. 318.

★ **The Oakland-East Bay Garden Center** presents its annual Fall Flower Show this weekend at the Lakeside Park Garden Center, Lake Merritt Thousands of autumnal blooms —roses, chrysanthemums, begonias, herbs, fuchsias and bonsai specimens among them, are on display, along with educational exhibits on daffodils, irises and house plants, a display of Japanese flower arranging, a house plant sale, and much more. From 10 am to 5 pm today and Sun. Free. 273-3091.

sunday

"Musicke from the Tyme of Shakespeare," a concert of dances, fancies, songs, and street cries by Amici Musicians, a costumed Medieval/Renaissance consort of five instrumentalists and singers, in honor of the exhibit, "Shakespeare, the Globe and the World" at the California Academy of Sciences. 4 pm at the Old First Church, Van Ness and Sacramento. 776-1535.

Animation, a 12-minute demonstration of animation's potential made by Vincent Collins, is shown with some of his earlier works tonight at Intersection, 756 Union, at 8 pm. Other early films by Norman McLaren, John Whitney, Oskar Fischinger and others are also on the bill. $2, $1 children. 397-6061.

★ **The "Sunday at Precita Park Committee"** sponsors an afternoon of free music, dance, clowns, jugglers, magic, puppets, acrobats and more, today at the park, at Precita and Folsom. Adele Chu's Brazilian dance is featured 1 to 5 pm. 285-7833.

Tenor Jose Carreras gives his first San Francisco recital tonight at the Opera House, Van Ness at McAllister, at 8 pm. Carreras has previously appeared with the SF Opera in "Madame Butterfly," "L'Elisir d'Amore," and "Un Ballo in Maschera" and "Werther." $4-$15. 431-1210.

The Theater of the Impossible is opening a new film society in San Francisco tonight with a double bill beginning a series of "The Strangest Films Ever Made." *Dead of Night* (1946) and *The Thing on the Fourble Board* (1948) Tonight and every Sun. at 7 pm at 775 Frederick (at Arguello). $2. 731-9735.

★ **The Columbus Day Parade,** a three-hour, 200-unit parade with 23 bands and drum corps, 23 drill teams, 40 horses, 13 color guards, 11 majorette groups, 18 vintage vehicles and more, starts off today at 1 pm at Third and Mission, and follows an 18-block route northwest on Third, north on Kearny, northwest on Columbus, north on Stockton, west on Filbert and north on Powell to Greenwich. The parade passes in review in front of SS Peter and Paul Church on Washington Square. Call 626-5500 for more information.

"New Australian Filmmakers," a program at the Cinematheque, the Bay Area showcase for personal and avant garde films, includes *My Survival as an Aboriginal* by Essie Caffey who lives on a Reserve in New South Wales, and two films by Martha Ansara; *Secret Storm,* a "trance film," and *Don't Be Too Polite Girls,* about women and work. 8 pm. 800 Chestnut. $2. 586-8486.

EAST BAY

The Bread and Roses Festival. Peter, Paul and Mary, Graham Nash, the New Generation Gospel Choir, the Persuasions and Flora Purim all perform. If you can't get tickets, listen to the live broadcast on KALW See the listing under Fri/5 for more information.

★ **The University Art Museum's** free Sun. series of video screenings continues today with tapes and films by David Lamelas. *The Hand* and *The Dictator* examine the myth of the public persona, and *The Desert People* explores a culture alien to the filmmaker. 2 pm. 2626 Bancroft, Berk. 642-1438.

monday

The Eureka Theatre Midnight Comedy Series starts off tonight with a Columbus Day Extravaganza at 9 pm. That's 9 pm, not midnight. Nine comedians, including Bobby Flayton, Cynthia Toronto, David Castro and Ralf Leland, do their routines, interspersed with scenes from the Eureka's mainstage production, "Comedians." Tickets are $4. The series continues on Fri. and Sat. at midnight through the fall. 2299 Market. $4 863-7133.

★ **The Age of Diaghilev: Artists Design for the Ballet,"** is a slide/lecture given by art historian Adela Roatcap as part of the SF Art Institute's Mon. night Visiting Artist Lectures. Diaghilev, creator of the Ballet Russes and one of the ablest innovators of the 20th century, works with "designers" Marc Chagall, Picasso, Cocteau, Matisse, Braque and Utrillo. 7:30 pm at 800 Chestnut. Free. 771-7020.

A benefit for the Earnest Players features singer Glenda Glayzer, comedy team Cheney and Perisho, scenes from Dan Curzon's "Sex Show" and other friends and members of the gay theater group performing continuously from 6:30 to 9 pm. Chez Jacques, 1390 California, for $3. 775-7574.

"Vietnam Fact and Fiction," a double bill at the Roxie Cinema, 3117 16th St. (at Valencia), features Michael Cimino's *The Deer Hunter* (8:25 pm) and Peter Davis's *Hearts and Minds* (6:15 pm). $2.50. 863-1087.

EAST BAY

The Dwight Way Tenants Union is having a benefit with a spaghetti dinner, speakers Florence McDonald and John George, and entertainment by the Berkeley Dance Company, Ibex (reggae), Gary Lapow, Art Peterson and Lenny Anderson (folk), and the Plutonium Players. Dinner is at 6 pm for $2; the show starts at 8 pm for $3. Call the Union at 845-9011 for more information.

tuesday

★ **Robert Bly,** poet/performer known for his books *Silence in the Snowy Fields, The Light Around the Body* and *This Body is Made of Camphor and Gopher Wood,* does three performances/talks this week in the Bay Area. First, today at noon, he reads in the Barbary Coast Room of the Student Union, SF State, 1600 Holloway, for free. 469-2323. Tonight he presents a program called "Fairy Tales for Modern Man" at 8 pm at Olney Hall, College of Marin, Kentfield. $4 485-9385. Sun/12, he reads poetry of his own with dulcimer plus new translations of Novalis and Goethe at the Unitarian Center, Franklin and Geary, at 8 pm for $4, $3 students and seniors. 771-8055.

The San Francisco Repertory Company starts previews tonight of its season opener, Eugene O'Neill's "Desire Under the Elms," an exploration of greed and compelling sexual desire in a rural New England family. Michelle Truffaut directs. Previews are tonight through Fri/12 at 8 pm for $3. Opens Sat/13 and plays through Nov. 18. 4147 19th St. (at Collingwood). 863-4859.

★ **The Margaret Jenkins Dance Company** opens its Tues. night rehearsals in Oct. to the public. The company is working on dances from the repertory and a premiere by Carolyn Brown, former principal with the Merce Cunningham Dance Co. Questions from the audience and discussion are encouraged. 7:30-8:30 pm at the Jenkins Community Performance Space, 1590 15th St. Free. 863-7599.

"FRAGILITY CYCLES" IS COMING TO AN END

Composer Ingram Marshall performs his "Fragility Cycles" with a gambuh (a Balinese flute) and a synthesizer.

Ingram Marshall, a San Francisco composer, will present what is probably the last Bay Area performance ever of his *Fragility Cycles* at the Hansen Fuller Goldeen Gallery in San Francisco on Oct. 9. The piece, a semi-improvised solo performed with Balinese flute, synthesizer and recorded sounds, has been the composer's major work of the last three years. Marshall says that after some 20 performances in the United States and six European countries, the piece is reaching the end of its own cycle.

The piece is a gentle, pleasing example of the school of new music composition that draws on the composer's personal experience and also makes use of beautiful sounds. Most of the music, which has been recorded on IBU Records, is a dreamy combination of low, mournful notes on the Balinese flute (a long bamboo instrument known as a gambuh) and delicate bursts and arpeggios of higher notes on the synthesizer. Marshall began composing with the gambuh after a trip to Indonesia in 1971.

Three interludes of recorded sounds contrast with the gambuh sections but maintain a similarly soft, otherwordly sound. They include an opening section incorporating Sierra cowbells and Norwegian and Swedish herding calls, an electronically processed excerpt of Sibelius's Sixth Symphony and a text sound passage based on the reading of a Swedish poem. A slide photograph of Sibelius listening to what is presumably his own music on the radio will be shown during the Sibelius excerpt, a device that seems to underline the piece's theme of juxtaposing instrumental and electronic performance.

One appealing element of the electronic music in *Fragility Cycles* is that, in keeping with a trend begun among some electronic composers during the last decade, the synthesizer sounds are geared to respond to the instrumental performance. In this piece, the volume of flute playing determines the range of the high overtones accompanying six recurrent chords played on the synthesizer. The chords themselves are partly based on the tuning of the gambuh, and filtering is used to screen out the lower overtones. The piece's title, according to the composer, refers to the delicacy of the music.

FRAGILITY CYCLES. *By Ingram Marshall. At Hansen Fuller Goldeen Gallery, 228 Grant Ave., SF, 8:30 p.m., Sat., Oct. 9. Admission $3. For information, telephone 982-6177.*

—Julia Cheever.

"Authors' Night" at the San Francisco Jewish Community Center, is an informal gathering of many Bay Area writers with their works; a chance for individual discussion with the likes of Lawrence Ferlinghetti, Susan Griffin, Marti Keller, Jacob Needleman, Peter Carroll, Bari Rolfe and Jeanne Rose. 8 pm at 3200 California. $3, $2.50 students. 567-8921.

EAST BAY

Children of Rage, Arthur Allan Seidelman's attempt at an impartial look at the explosive Middle East situation, (9:45 pm), and *Z,* Costa-Gavras's high-tension political thriller based on actual events in Greece in 1963, (7:30 pm), are on a double bill tonight at the UC Theater, 2036 University, Berk. $2.50. 843-6267.

wednesday

The 23rd Annual San Francisco Film Festival is upon as again, running Oct. 11-Oct. 21. Films are first screened at the Palace of Fine Arts, Bay at Lyon, SF and repeat the following evening at the Castro Theatre, Castro and Market, SF. Tickets are $4 per film. Highlights of this year's festival include an Opening Night Tribute to Sir Alec Guinness featuring introductions, film clips and an appearance by the great British actor. One hundred and twenty five dollars includes the post-theater dinner party, 7:30 pm, Wed/10. If $125 is out of your price range, you can attend the "In Person Festival Forums" with film clips and discussion. They include Sir Alec Guinness, 1 pm, Thurs/11, Tomas Gutierrez Alea, 1 pm, Sat/13 and Bernardo Bertolucci, 1 pm, Sun/14. Finally for those of us with no money at all, the festival offers free daytime programs featuring a Mary Pickford Retrospective, 11 am, Thurs/11-Sat/20; "Documentary Film Competition," a selection of the best of the Category Award winners, 1 pm, Wed/17, **Nutcracker Fantasy** (Takeo Nakamura, Japan), an animated feature film, 1 pm, Sat/20 and "New German Cinema," 1 pm, Sun/21. All of the above events take place at the Palace of Fine Arts only. The Castro Theatre is again offering its 5 for $15 discount ticket (5 film festival movies for $15). Listed below is the schedule through Sun/14. For further information about the discount tickets and programs, call the 24-hour Film Festival hotline KGO-6397.

Walking in the Sun (Hans Dahlberg, Sweden), 7 pm, plus **Beauty and the Beast** (Juraj Herz, Czechoslovakia), 9:30 pm, Thurs/11 at the Palace, Fri/12 at the Castro.

Heart to Heart (Pascal Thomas, France), 8 pm, Thurs/11 at the Castro only.

Magnificent Movie Men (Jiri Menzel, Czechoslovakia), 7 pm, plus **The Survivors** (Tomas Gutierrez Alea, Cuba), 9:30 pm, Fri/12 at the Palace, Sat/13 at the Castro.

Spirit of the Wind (Ralph Liddle, U.S.), 7 pm, plus **To Us** (Claude Lelouch, France), with Catherine Deneuve, Jacques Dutronc and Jacques Villeret, 9:30 pm, Sat/13 at the Palace, Sun/14 at the Castro.

The Handmaidens of God (Diane Letourneau, Canada), 7 pm, plus **The Man Who Loved to Hate** (Patrick Montgomery, U.S.), 9:30 pm, Sun/14 at the Palace, Mon/15 at the Castro.

thursday

★ **"The Bard's Magic;** The Romance of the Harp" is a free program at City College today with Jomaro, a harpist who made her New York debut in Carnegie Hall and has played in 48 of the United States. Jomaro is also a psychic researcher who believes that there is a special healing quality in the sound of the harp; in this program she tells of the legends and sings the songs that are associated with this healing power. 11 am in the Choral Room, City College campus, 50 Phelan Ave. 239-3000.

Snakepit and the Solar Orchestra with special guest Amos White, continue the "Jazz of the 80s" series at the Savoy Tivoli, 1434 Upper Grant, at 9:30 pm. $2. 362-7024.

"Encounters," an evening of three one-act plays by the One Act Theatre Company about the mysteries of human relationships, has its last preview tonight. Your last chance to see it for only $3. The plays: Jason Miller's "Lou Gehrig Did Not Die of Cancer," Leonard Melfi's "Birdbath" and Dan Greenburg's "The Restaurant." 8:30 pm at the Showcase Theatre, 430 Mason. 421-6162.

EAST BAY

Berkeley Stage Company begins previews of "Jacob's Ladder" tonight, its season opener by Barbara Graham about Leona, her ex-husband Will; her younger lover Peter, and her 9-year-old son Jacob, a glimpse at one woman's struggle to define herself. Previews are at 8 pm through Sun/14 for $4. Opens Wed/17 and plays through Nov. 18. 1111 Addison (off San Pablo), Berk. 548-4728.

Roy Brown, one of the best singers/composers/songwriters of Puerto Rico, and his Aires Bucaneros, give a concert tonight at La Pena, the Latin American Cultural Center, starting at 9 pm. 3105 Shattuck, Berk. $4. 849-2568.

friday

The **Jazz Tap Percussion Ensemble,** a group of three jazz musicians and three tap dancers, kicks off the '79-'80 season of the Oberlin Dance Collective's Performing Arts Forum with the premiere of a work by Camden Richman. The Forum is a monthly concert series showcasing the work of Bay Area experimental performing artists. Tonight and Sat. at 8:30 pm at the new San Francisco Performance Gallery, 3153 17th St. (at Shotwell). $3.50. 863-6606.

The 5th Annual Home Restoration and Remodeling Show opens this afternoon with exhibits of such things as solar energy and conservation systems for the home and new building products and accessories like skylights and wall coverings as well as a continuous series of seminars on subjects such as how to install a solar greenhouse window and how to restore a Victorian. The show is open from 1 to 9 pm today and from 10 am to 8 pm on Sat. and Sun. At the Showplace, 2 Kansas. $3. 626-9876.

The Mostly Mozart Festival continues! The third program is conducted by Gerard Schwarz with Charles Rosen, piano, and includes excerpts from Handel's "Water Music," Haydn's "Symphony No. 104, *London,*" and Mozart's "Piano Concertos Nos. 14 and 21." See listing under Fri/5 for ticket information.

Ingmar Bergman, Swedish writer, director and cinematographer, is the subject of an eight film series at the University of San Francisco this fall. The films will be shown every Fri. at 7:30 pm and every Sat. at 10 am through Nov. 17. This weekend's program: *The Seventh Seal.* Rm. 250, McLaren Center, USF, 2445 Golden Gate. $2. 666-6107.

"An Evening of Gonzo" with Hunter Thompson, celebrated journalist and author of *The Hell's Angels, a Strange and Terrible Saga,* and *Fear and Loathing in Las Vegas,* at the College of Marin's Gymnasium, Sir Francis Drake Blvd., Kentfield. 8 pm; $4. 485-9385.

EAST BAY

Waylon Jennings and the Waylors headline an all-Texas night of music at the Oakland Coliseum tonight along with Asleep at the Wheel and the Crickets, Buddy Holly's original band. The show starts at 8 pm and tickets are $7.50, $8.50 or $9.50. 635-7800.

The Bear's Lair, UC Berkeley's student union pub, starts its fall jazz series tonight with Tommy Flanagan, pianist who's been on the road with Ella Fitzgerald since 1963, Red Mitchell, who's played on over 1000 albums, and Jerry Dodgion, late of the Thad Jones-Mel Lewis Big Band, who plays alto sax and flute. 9 pm. $5. 642-9988.

★ indicates general admission of $1 or less.

—Jennifer Todd Poole

5-12 oct calendar

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continued from page A13

have several new dancers working with her on this concert, and with the exception of her established performer, Robert Saito, none of the performers were as crisp as one would have wished. In "River Canon," the unflattering baggy green pants the women wore contributed to the aura of sloppiness that marred the piece. With tightening, "River Canon" might well turn into one of Karp's best pieces—its use of angling patterns where a row of dancers suddenly arrange themselves in a long diagonal ribbon out of a series of private circles was especially memorable. Likewise, the manner in which Karp punctuated her phrases by having certain dancers suddenly break out of a walking formation and pause in a half-kneeling position had the effect of tiny dams against the flood of ambulatory activity.

Compared with "River Canon," "Reminiscence" (1978) and "Jumping Phase" (1978), the two other Karp dance works on the program, indicated how systematically Karp is working at expanding her range within the style of dance minimalism. As in all of her works, the dancers in "Reminiscence" are barefooted. Instead of the black or white shirts and drawstring pants of the opposite color, which they originally wore when "Reminiscence" premiered, each of the five performers now wears white shirt and black pants. While this change of costuming is really very slight, it has the effect of shifting the whole focus of "Reminiscence" from contrasting pairings to that of a unified ensemble.

"Reminiscence" begins with the entrance of a lone woman who slowly walks around the perimeter of the performing space. Eventually, she is joined by four other performers, all of whom enter with the same deliberate, slow walk. Gradually, they cluster and peel off from various groupings, always beginning and ending formations with variations on the same initial walking pattern with which they began. The real test of the togetherness of the performers in "Reminiscence" comes in the middle section of the dance when the dancers line themselves up and begin a canon of footslapping, handclapping sounds.

"Jumping Phase," like "Reminiscence," also depends on rhythmic acuity. Instead of the constant changing of axes and directions that occurs in "Reminiscence," "Jumping Phase" presents a simple lineup of five dancers who create a variety of rhythmic patterns by doing nothing more than jumping up and down in place and exhaling "Ha!" "Hey!" "Ho!" Their words form a counterpoint over the repetitive line of their crashing feet.

Nancy Karp in "Reminiscence."

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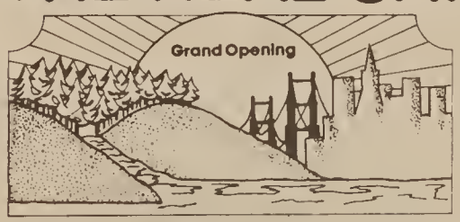

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ART REVIEW

Perspectives on painting —closed doors out of dead ends

BY ROBERT ATKINS

MASASHI MATSUMOTO at the Lawson de Celle Gallery, 3237 Sacramento St., SF, through Oct. 20.
ROBERT SCHWARTZ at the Ron Jehu Gallery, 2719 Bush St., SF, through Oct 13.

This week I was pleased to see two fine shows by local artists: Masashi Matsumoto's acrylic paintings and Robert Schwartz's painterly mixed-media works on paper. They come at a good time, a historical moment when many curators, critics and artists are floundering, pondering the spectre of stagnation and senility in the painted medium.

Recent perspectives on painting can be culled from the backward-looking *American Painting in the 70s* shows (on view this past spring at the Oakland Museum) and the 1979 Whitney *Biennial* in New York. Nothing new to be found in the former and only the latest hype about the feeble "new image" and "pattern" painting movements in the latter. As I see it, the problem is not a shortage of good painters, but a lack of insight on the part of influential curators and critics primarily concerned with attaching labels to groups of painters in order to enhance their own reputations as trendsetters and tastemakers.

A case in point, I think, is New York painter Robert Moskowitz's September show at the Daniel Weinberg Gallery. Moskowitz was, somehow, a "new image" painter long before the term was coined. I don't mean to sound cynical; often new work takes time to be appreciated or understood, but the bottom line is always the work itself. Moskowitz's canvases, typically depicting a tiny leaf awash in a field of color, are, to be charitable, uninspired. "New image" painting and decorative "pattern" painting, for the most part, only confirm allegations of painting's bankruptcy.

Both trends can be seen as the logical extension—the dead-end—of the New York school aesthetic, which originated 30 years ago with the advent of abstract expressionism, Greenbergian criticism, which celebrated only the formal values of the work—at the expense of content—helped create this inbred vacuum of meaning. (Jackson Pollack and Mark Rothko would turn over in their graves if they knew their work was mainly regarded as daring formal exercises rather than hypnotic emotional equivalents.) In reinserting recognizable imagery in their work, the "new image" painters are on the right track. In many cases (certainly those of Moskowitz and movement star Susan Rothenberg, who inscribes the delicate outline of a horse on a simple field of slightly modulated color), they are merely hedging their bets, responding to earlier formalism rather than the emotional or intellectual necessities of life itself. The viewer is tranquilized or, at best, disconcerted by a bizarre choice of color here, an unusual perspective on a familiar object there. What is lacking is tension or dialectical energy. And that is exactly what appeals to me in Matsumoto's and Schwartz's work: both engage in a subtly resonant dialogue with the past while creating works of power and originality.

Matsumoto continues to explore the image of the closed door. It functions as both mysterious symbol—what lies beyond?—and ironically as inherently dumb object, sealing itself off to further interpretation. He exhibits life-sized acrylic paintings on canvas and small paintings on paper.

The life-sized works are slightly larger than the doors depicted on them. They come in a variety of colors—red, yellow green on black or black on yellow. The door with its three panels is faintly outlined on the canvas against the background field of color, as is the keyhole. Unlike the real things, however, the pictured doors do not reach the floor (that is, the bottom of the canvas).

Nor do they hang flush to the wall. Instead, they lean against the wall like sculptural objects. They are encased in opaque polyurethane, which is the single major problem with Matsumoto's paintings. While the wrapping intriguingly distances the work, it also denies us access to the tactile beauty of the painted surface. (I think Matsumoto should either go further with this "packaging"—make it transparent, apply it with more finesse—or abandon it entirely.)

The small paintings are more colorful, more compositionally complex than the larger works. One, two or three doors are depicted in up to five high-key colors. The forms—doors, knobs, walls, shadows, floors—are abbreviated, the sensuously textured white paper is in many areas left unpainted.

The mastery of the acrylic medium Matsumoto displays in these economical paintings is impressive. Technically refined, minimalist artists like Donald Judd come to mind (although Judd would probably have lacquered three pre-fab doors and stood them on end in a row). Some of the black works also pay respectful *hommage* to Ad Reinhardt, the Fifties painter of all-black canvases and one of the most intelligent artists of his time.

Robert Schwartz's historical interests have more to do with subject matter than style. Like Matsumoto, he's interested in architectural elements, but not in the near-Pop iconography of doors. He's drawn to the fantastic—either the theatrical architecture of the Baroque era or a Utopian vision of sleek futuristic structures. (His romanticism resembles that of Alice Aycock, whose potent architectural installation, *Flights of Fancy*, remains on view at the SF Art Institute through Oct. 14.)

Schwartz's current show is a sampling of works on paper from the last three years. The *Charcoal Landscape Series* juxtaposes pastoral landscapes of trees and rolling hills with enigmatic visionary "architecture." In *#16*, a form that resembles a landing field is situated next to a form that resembles an aqueduct. The flat rendering of the forms assert the surface of the drawing in contrast to the conventionally receding landscape surrounding it and effectively dislocates the viewer.

Schwartz does not seem overly concerned with charcoal's linear potential. His is really a painter's sensibility and in these, the only black-and-white works in the show, I feel the lack of color. When working in color, Schwartz's palette is a satisfying amalgam of slightly bleached metallic blues, gunmetal grays, coppery oranges and celery and forest greens. (This combination of shades seems to be in the air at the moment, in fashion as well as in art.) Additionally for the works in color, Schwartz prodigiously mixes his media. He frequently combines gouache and watercolor paints, pastels and charcoal, even India ink washes.

The *Scale* series (scale also means stairs in Italian) depicts futuristic constructions of ramps and stairs.

No. 11 in Robert Schwartz's "Facciata Series"—the facades are stage-set constructions set within classically inspired Baroque halls.

continued from page A9

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★VIDEO FREE AMERICA Max Almy presents **MODERN TIMES,** a new video performance, 8 pm Fri/5 Sat/6, **THE EMRACE... ADVANCE TO FURY** (Terry Allen), 8 pm, Thurs/11, 442 Shotwell, SF, $2, 648-9040

★ Indicates general admission of $2 or less.

—Fiona Mackenzie

continued next page

They suggest the brutalist Villaincourt Fountain or even a hard-edged variation on Noguchi's urban designs. The "scale" of the unpeopled architectural vistas is ambiguous, slightly surreal.

Schwartz slyly couples traditionally elegant craftsmanship with visionary imagery. This forward/backward looking quality informs the *Italian Bathroom* series. Despite the deadpan title, the works relate less to Italian bathrooms than to the spacious Roman baths of antiquity. (There's not a sink or toilet to be seen.) Again the architecture is unpeopled, futuristic. The depicted rooms are filled with an almost palpable sense of air and light in the manner of the Impressionists and, in fact, the technique is reminiscent of post-Impressionist pointilism.

Schwartz's *Facciata* (Italian for facade) series is the exhibition's showstopper. The facades are stage-set constructions set within classically inspired Baroque halls. In *#11*, a jagged piece of sky is held up by antler-like buttresses resting on an architecturally detailed platform.

Schwartz's wit surfaces in small ways throughout the show, mostly in the form of amusing architectural improbabilities. In *Soprano Abbandonato or Verdi Leaves the Queen With Nothing*, exhibited folio pages from a cartoon format one-of-a-kind book, it comes through in a big way. Marvelously detailed watercolor and India ink drawings faithfully and humorously recreate one act from *Don Carlo*. Schwartz manages to marry many of his preoccupations in this truly delightful folio: a love of opera, stage design and architecture, color and, I think, all things Italian. ■

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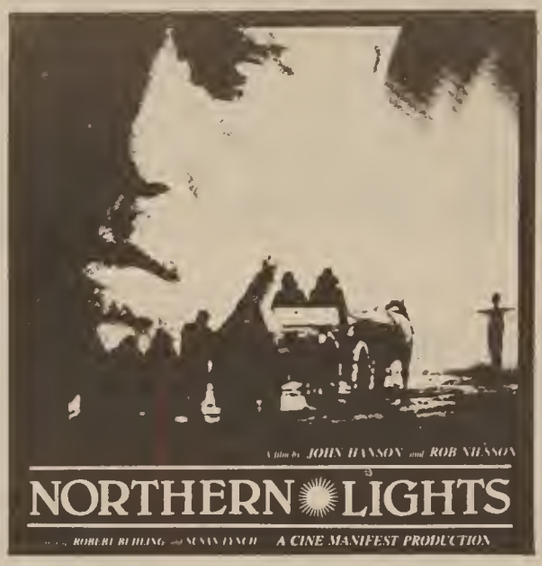

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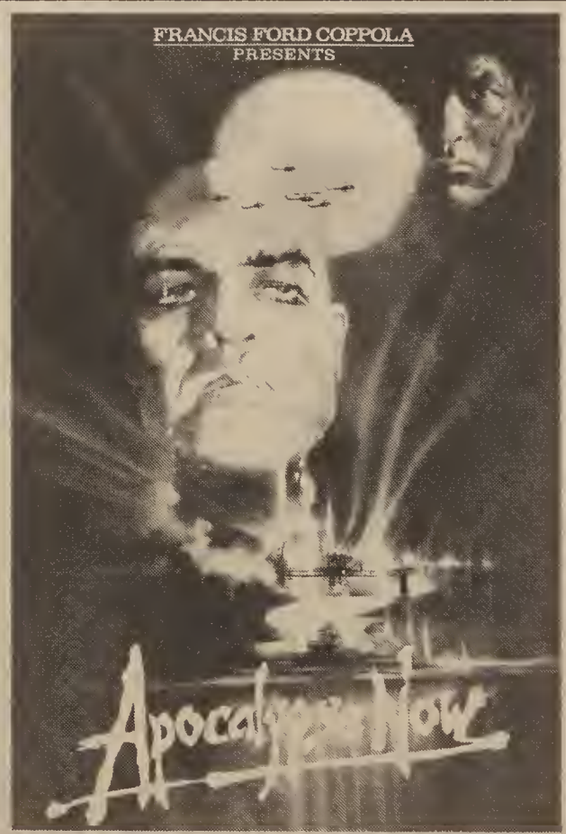

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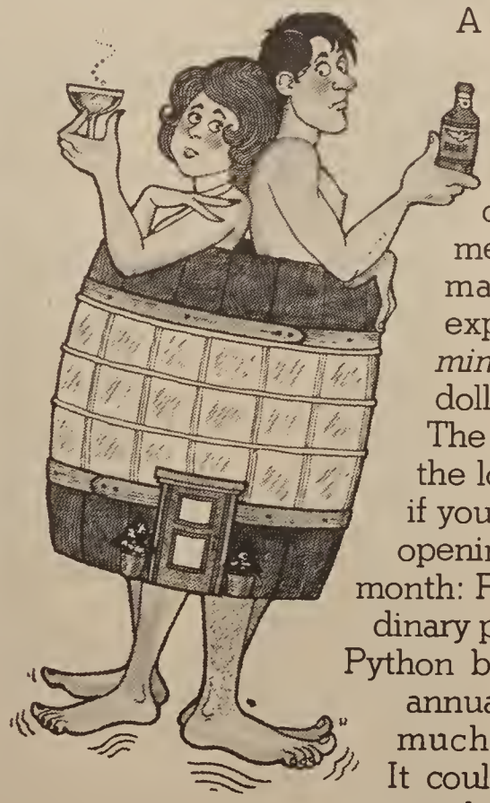

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continued from previous page

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CASTRO: **THE SEVEN SAMURAI** (Akira Kurosawa, 1954, Japan), with Toshiro Mifune and Takashi Shimura, 7 and 9:45, Fri/5; **LA GRANDE BOUFFE** (1974), with Marcello Mastroianni, Michel Piccoli, Philippe Noiret, Ugo Tognazzi and Andrea Ferreol, 4 and 8:30, plus **THE LAST WOMAN** (1976), with Gerard Depardieu, 2, 6:30 and 10:45, Sat/6, **CALIFORNIA SUITE** (Herbert Ross, 1978), with Maggie Smith, Michael Caine, Jane Fonda, Alan Alda, Richard Pryor, Bill Cosby, Walter Matthau and Elaine May, 8:30, Sun/7-Mon/8, with Sun. matinee at 4:30, plus **LOVE AND PAIN AND THE WHOLE DAMNED THING** (Alan J. Pakula, 1972), with Maggie Smith and Timothy Bottoms, 6:30 and 10:15, Sun/7-Mon/8, with Sun. matinee at 2:30; **DISTANT THUNDER** (Satyajit Ray, 1976, India), 8:30, plus **PADRE PADRONE** (Taviani Brothers, 1977), 6:30 and 10:15, Tues/9. **A CLOCKWORK ORANGE** (Stanley Kubrick, 1971), with Malcolm McDowell, 4 and 8:15, plus **DR. STRANGELOVE** (Stanley Kubrick, 1964), with Peter Sellers and George C. Scott, 2:15, 6:30 and 10:45, Wed/10. **THE 23rd SAN FRANCISCO INTERNATIONAL FILM FESTIVAL,** Thurs/11-Sun/21 (see calendar).

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CINEMA 21: **ALIEN,** weekdays at 7:30 and 9:45, Fri. at 6, 8:15 and 10:30, Sat.-Sun. at 1:15, 3:30, 5:45, 8 and 10:15.

CLAY: Monty Python's **LIFE OF BRIAN,** daily at 1:30, 3:30, 5:30, 7:30 and 9:15, with late shows Fri.-Sat. at 11.

COLISEUM: **ANIMAL HOUSE,** daily at 7:15 and 9:15, with matinees Sat/6-Mon/8 at 1, 3:05 and 5:15.

CORONET: **SOLDIER OF ORANGE,** daily at 7 and 9:45, with matinees Wed., Sat/6-Mon/8 at 1:30 and 4:15.

EGYPTIAN: **YOUNG FRANKENSTEIN,** plus **SHERLOCK HOLMES' SMARTER YOUNGER BROTHER,** call theater for times.

EMPIRE: (1) **ROCKY,** weekdays at 9, Sat.-Sun. at 4:10 and 8:40, plus **THE GREAT TRAIN ROBBERY,** weekdays at 7, Sat.-Sun. at 2 and 6:30, (2) **MANHATTAN,** daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5, (3) **YOUNG FRANKENSTEIN,** plus **SILVER STREAK,** call theater for times.

FOUR STAR: **LA CAGE AUX FOLLES (BIRDS OF A FEATHER)** (Edouard Molinaro, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30, 8:30 and 10:30, with matinees Wed., Sat.-Sun. at 2:30 and 4:30.

GATEWAY: **THE WOMEN** (George Cukor, 1939), with Norma Shearer, Joan Crawford, Rosalind Russell and Joan Fontaine, plus **THE PHILADELPHIA STORY** (George Cukor, 1940), with Katharine Hepburn and Cary Grant, runs through Sat/6. **THREE LITTLE WORDS** (Richard Thorpe, 1950), with Fred Astaire and Debbie Reynolds, plus **TAKE ME OUT TO THE BALL GAME** (Busby Berkeley, 1949), with Gene Kelly, Frank Sinatra and Esther Williams, Sun/7-Tues/9. **THE CHINA SYNDROME** (James Bridges, 1979), with Jane Fonda and Jack Lemmon, plus **FAIL SAFE** (Sidney

Lumet, 1964), with Henry Fonda and Walter Matthau, Wed/10-Sat/13, call theater for times

GHIRARDELLI: **A LITTLE ROMANCE,** daily at 3:10, 5:15, 7:25 and 9:30, with matinees Sat.-Sun. at 1.

GRANADA: **THE FRISCO KID,** weekdays at 6 and 9:40, Sat.-Sun. at 2:10, 6 and 9:45, plus **SHERLOCK HOLMES' SMARTER YOUNGER BROTHER,** weekdays at 8:05, Sat.-Sun. at 12:30, 4:20 and 8:10

KOKUSAI: **THE PHOENIX** (Kon Ichikawa), with Tomisaburo Wakayama, Masao Kusakari and Tatsuya Nakadai, plus **TRAIL OF BLOOD #3** (Kazuo Ikehiro), with Yoshio Harada and Atsuo Nakamura, runs through Tues/9, **SWORD OF JUSTICE - HUNTED GOLD (#3),** with Shintaro Katsu, plus **ILL FATED COURTESAN,** with Rie Nakagawa, Wed/10-Tues/16, call theater for times.

LUMIERE: **WHY NOT? (POURQUOI PAS?)** (Coline Serreau, 1978, France), with Saml Frey, daily at 7:15 and 9:30, with matinees Wed., Sat.-Sun. at 1, 3 and 5.

METRO I: **THE WANDERERS,** daily at 7:30 and 9:45, with matinees Sat/6-Mon/8 at 1:10, 3:15 and 5:20.

METRO II: **JOHNNY GOT HIS GUN,** plus **THE FUNNIER SIDE OF EASTERN CANADA,** daily at 6:30 and 9:15, with matinees Sat/6-Mon/8 at 1 and 3:45

NEW MISSION: **MEATBALLS,** plus **GOIN' SOUTH,** opens Fri/5, call theater for times.

NORTH POINT: **APOCALYPSE NOW,** daily at 11, 2, 5, 8 and 11

PARKSIDE: **GIRLFRIENDS** (Claudia Weill), with Melanie Mayron and Eli Wallach, 9, plus **WOMEN IN LOVE** (Ken Russell), with Alan Bates, Oliver Reed and Glenda Jackson, 6:45 and 10:40, Thurs/4-Fri/5, **ROMEO AND JULIET,** with Leonard Whiting and Olivia Hussey, 4:30 and 9:40, Sat/6-Sun/7, 9:40, Tues/9, plus **WEST SIDE STORY,** with Natalie Wood and Richard Beymer, 1:45 and 7, Sat/6-Sun/7, 7, Tues/9: **BLACK ORPHEUS** (Marcel Camus), 7:30, plus **ZORBA THE GREEK,** with Alan Bates and Anthony Quinn, 9:30, Wed/10-Thurs/11, "Triple Bill," features **THE GRATEFUL DEAD,** 8:30 and midnight, Fri/12-Sat/13, with Sat matinee at 3:20, **JOURNEY THROUGH THE PAST,** with Neill Young, Buffalo Springfield, Crosby, Stills, Nash and Young, 7, Fri/12-Sat/13, with Sat matinee at 1:50, plus **MAGICAL MYSTERY TOUR,** with the Beatles, 11, Fri/12-Sat/13, with Sat. matinee at 5:50

PLAZA: (1) **10,** opens Fri/5, daily at 5:20, 7:35 and 9:50, with matinees Sat.-Sun. at 12:30 and 2:45, (2) **ANIMAL HOUSE,** daily at 5:15, 7:15 and 9:15, with matinees Sat.-Sun. at 1:15 and 3:15.

REGENCY I: **TIME AFTER TIME,** call theater for times

REGENCY 2: **STARTING OVER,** opens Fri/5, call theater for times.

RICHELIEU: **THE BLUE ANGEL** (Josef Von Sternberg, 1930), with Marlene Dietrich and Emil Jannings, plus **MAYERLING** (Anatole Litvak, 1937), with Charles Boyer and Danielle Darrieux, runs through Sat/6; **HELLO, FRISCO, HELLO** (H. Bruce Humberstone, 1943), with Alice Faye, plus **WABASH AVENUE** (Henry Koster, 1950), with Betty Grable, Victor Mature and Phil Harris, Sun/7-Tues/9, **TOUCH OF EVIL** (Orson Welles, 1958), with Orson Welles, Charleton Heston, Janet Leigh, Marlene Dietrich and ZsaZsa Gabor, plus **THE BLUE DAHLIA** (George Marshall, 1946), with Alan Ladd and Veronica Lake, Wed/10-Sat/13, call theater for times.

ROXIE: **BEAT THE DEVIL** (John Huston, 1954), with Humphrey Bogart, Peter Lorre and Gina Lolabridgida, 6:45 and 10:15, plus **THE AFRICAN QUEEN** (John Huston, 1952), with Humphrey Bogart and Katharine Hepburn, 8:25, Fri/5-Sat/6, with Sat. matinee at 4:45; **THE DEER HUNTER** (Michael Cimino, 1978), with Robert DeNiro and Christopher Walken, 8:25, Sun/7-Mon/8, with Sun. matinee at 2:30, plus **HEARTS AND MINDS** (Peter

continued next page

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WED Oct. 3:	Social comments and heroes: MAX HAVELAAR at 8:30 and HOW TASTY WAS MY LITTLE FRENCHMAN at 7:00.
THU Oct 4:	John Huston Festival begins: THE MALTESE FALCON at 8:40 and BEAT THE DEVIL at 7:00, 10:40.
FRI Oct 5:	X-rated fairy tales: EROTIC ADVENTURES OF PINOCCHIO at 8:20 and ALICE IN WONDERLAND at 7:00, 9:55.
SAT Oct 6:	Monty Python's AND NOW FOR SOMETHING COMPLETELY DIFFERENT at 5:35, 9:20, and BEDAZZLED at 3:45, 7:30.
SUN Oct 7:	Action and swordplay: THE ADVENTURES OF ROBIN HOOD at 5:25, 9:30, and ROBIN AND MARIAN at 3:25, 7:30.
MON Oct 8:	Suspense and mystery: WINTER KILLS at 8:20, THE SILENT PARTNER at 6:30 and CHINATOWN at 10:15.
TUE Oct 9:	Premiere: CHILDREN OF RAGE at 9:45 and terrorist thriller Z at 7:30.
WED Oct 10:	Hilarious Buster Keaton: THE CAMERAMAN at 8:25 and SPITE MARRIAGE at 7:00, 10:10.
THU Oct 11:	Huston festival continues: THE AFRICAN QUEEN at 9:45 and THE NIGHT OF THE IGUANA at 7:30.
FRI Oct 12:	The world of music: NASHVILLE at 9:00 and THE BUDDY HOLLY STORY at 7:00.
SAT Oct 13:	Grand musicals: CAMELOT at 3:15, 9:10, and OLIVER at 6:30 only.

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Bay Guardian

continued from previous page

Davis, 1974). 6 15, Sun/7-Mon/8, **SONG OF THE CANARY** (Josh Hanig and David Davis, 1978), 7 50 and 9:45, plus **CONTROLLING INTEREST** (1978), produced by California Newsreel, 7 and 9, Tues/9, **KASPER HAUSER OR EVERYMAN FOR HIMSELF AND GOD AGAINST ALL** (Werner Herzog, 1975, German with English subtitles), 8, plus **STROSZEK** (Werner Herzog, 1976, German with English subtitles), with Bruno S , Eva Mattes and Burkhardt Driest, 6 and 10, Wed/10-Thurs/11, **TRASH** (Paul Morrissey, 1972), with Jane Forth, Holly Woodlawn and Joe Dallesandro, 6:30 and 10:10, plus **GREY GARDENS** (Albert and David Maysles, 1976), with Edith and Edie Beale, 8:20, Fri/12-Sat/13, with Sat matinee at 4:40; "Late Show," features **ROCK 'N' ROLL HIGH SCHOOL**, midnight, every Sat.

ROYAL: **10**, opens Fri/5, call theater for times.

ST. FRANCIS: (1) **THE HITTER**, daily at 11:35, 3:05, 6:25 and 9:50, plus **DETROIT 9000**, daily at 1:15, 4:45 and 8:10, (2) **ANIMAL HOUSE**, daily at 11:45, 3:40 and 7:30, plus **WHICH WAY IS UP?** daily at 1:45, 5:40 and 9:30

STAGE DOOR: closed for renovation

STRAND: **MIDNIGHT EXPRESS** (Alan Parker), with John Hurt and Brad Davis, 1:15, 5:20 and 9:25, plus **FORTUNE AND MEN'S EYES** (Harvey Hart), with Michael Greer and Wendell Burton, 11:20, 3:25 and 7:30, Fri/5, **INVASION OF THE BODY SNATCHERS** (Don Siegel), 12:35, 5:20 and 10:05, **INVADERS FROM MARS** (William Cam-

MICRO-FILMS

"Northern Lights" with reservations; Python's nonparable

BY ZENA JONES

Valerie Stano, Elenore Klarvein and Odile Michel in "Peppermint Soda."

Northern Lights

In the North Dakota of 1915, the small farmer was being slowly eased out by big business interests, and the few who tried to organize in protest garnered little support from their peers. This is John Hanson's and Rob Nilsson's story of at-first-reluctant young farmer Robert Behling's conversion to the cause (or League, as it was called) when his fiancee's parents' farm falls under the scything blade of foreclosure, the effects of his efforts on his impending marriage, and the eventual coming about of the most successful agrarian movement in this country's history. The film is stunningly shot in black and white, and much of the imagery is lovely, but the filmmakers have chosen to separete the characters from their goals, presenting their personal lives in a low, unvarying pace, with their political accomplishments mostly relegated to the printed word. A meld of the two would have made a stronger statement and perhaps a wider appeal. (Surf, SF)

Peppermint Soda

In a virgin effort, itself experiencing a growing pain or two, 30-year-old French director/writer Diane Kurys takes female adolescence and sets it in a school of considerable architectural charm. Focusing on two sisters, at 13 and 15 worlds apart though united in affection, she takes them and their schoolmates through the school year and dwells in delightful detail on thier problems and unending changes. There are problems between parents and progeny, the problems of one-parent families caused by divorce or death, the weak father figures and the over-anxious mothers; the growing-up problems of the first period, the first crush, the first love, the guessed-at secrets of sex, set against a gaggle of teachers of every personality persuasion. But Kurys has matched the ingenuous quality of her subject matter to her methods, her too-light touch shifting too often to sustain interest, and though there is much to charm, in this instance it isn't quite enough (Vogue, SF)

Monty Python's Life of Brian

There's nothing Holy, Grail or otherwise, about this non-parable from its "Oops—sorry! Wrong manger" beginning to its crossed-up ending. Neither will you ever see a sacred cow or ever hope to see one as the six Pythoneers poke insanely irreverent fun at Biblical events in contemporary terms via a Jewish up-your-aqueduct approach to the Roman oppressors; a chauvinistic stipulation on stoning; children's matinees at the Colosseum; the People's Front of Judea; a lisping Pontius Pilate and his friend Biggus Dickus; the effete elite and the entire Messianistic syndrome. There's only one animated and quite extraordinary sequence, not counting the credits, and the rest is parody all the way, the parallels so closely drawn that they're bound to make for controversy. But it's done with malice toward none, the performances are peerless, the whole thing colored by strictly non-sacred Rit. (Clay, SF)

Till Marriage Do Us Part

When beautiful, brought-up-by-nuns Laura Antonelli is about to be married, to whom does she turn for the—uh-facts of life? Not to the sisters or her priest, who naturally have no knowledge of such matters, but to ancient crone Aunt Clorinda, who was once rapturously raped. Which really isn't much help, and when, on the wedding night, an urgent telegram forbids consummation because records prove the two are really brother and sister, the scene is set for some rather salacious bedroom farce, which, for a while, it is. Antonelli, whose upbringing makes her cry "No, no, no" while wanting to do yes, yes, yes, with husband Albert Lionello and friend Jean Rochfort, finally succumbs—insatiably—to her chauffeur. But then the plot gets lost in rather labyrinthine explanations and extraneous themes, and though the gorgeously gowned Antonelli doesn't age a day in all this, even she can't revive the flagging interest. Too bad. (Bridge, SF)

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eron Menzies), 11:10, 3:55 and 8:40, plus **THE DAY OF THE TRIFFIDS** (Steve Sekeley), 2:25 and 7, Sat/6, **BLOODLINE** (Terence Young), with Audrey Hepburn, 3:20 and 9:30, **MILDRED PIERCE** (Michael Curtiz), with Joan Crawford and Ann Blyth, 1:20 and 7:30, plus **ONCE IS NOT ENOUGH** (Guy Green), with Kirk Douglas and Melina Mercouri, 11:50 and 5:20, Sun/7, **LOOKING FOR MR. GOODBAR** (Richard Brooks), with Diane Keaton and Richard Gere, 11:10, 3:35 and 8, plus **TAXI DRIVER** (Martin Scorsese), with Robert DeNiro, 1:35, 6 and 10:25, Mon/8, **DAYS OF HEAVEN** (Terrence Malick), with Richard Gere and Brooke Adams, 2:45, 6:15 and 9:45, plus **THE DUELLISTS** (Ridley Scott), with Keith Carradine and Harvey Keitel, 1, 4:30 and 8, Tues/9, **THE DAMNED** (Luchino Visconti), with Helmut Berger, 11:15, 4:10 and 9:10, plus **THE NIGHT PORTER** (Liliana Cavani), with Charlotte Rampling and Ork Bogarde, 2:10 and 7:10, Wed/10, **HAROLD AND MAUDE** (Hal Ashby), with Ruth Gordon and Bud Cort, 1:30, 5:25 and 9:20, plus **THE LOVED ONE** (Tony Richardson), with Jonathan Winters, 11:15, 3:20 and 7:15, Thurs/11, **THE INLAWS,** with Peter Falk and Alan Arkin, 11:15, 2:45, 6:15 and 9:45, plus **MORGAN** (Karel Reisz), with Vanessa Redgrave and David Werner, 1, 4:25 and 8, Fri/12; "Late Show," features **THE ROCKY HORROR PICTURE SHOW,** midnight, every Fri.-Sat

SURF: **NORTHERN LIGHTS,** daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. at 1:15, 3:15 and 5:15

U.A. STONESTOWN: (1) **THE VILLAIN,** daily at 8:40, with matinees Wed., Sat/6-Mon/8 at 1:50 and 5:10, plus **HOT STUFF,** daily at 7 and 10:20, with matinees Wed., Sat/6-Mon/8 at 3:30, (2) **RICH KIDS,** daily at 8:25, with matinees Wed., Sat/6-Mon/8 at 1:30 and 4:55, plus **THANK GOD IT'S FRIDAY,** daily at 6:45 and 10:10, with matinees Wed., Sat/6-Mon/8 at 3:15

VOGUE: **PEPPERMINT SODA,** daily at 7 and 9, with matinees Sun/7-Mon/8 at 1, 3 and 5

WARFIELD: no movies this week.

YORK: **MEATBALLS** (Ivan Reitman), with Bill Murray, 8:40, plus **HAROLD AND MAUDE** (Hal Ashby), with Ruth Gordon and Bud Cort, 7 and 10:15, Fri/5, **ROCKY II** (Sly Stallone), 2:45, 6:35 and 10:35, plus **STAY HUNGRY** (Bob Rafelson), with Jeff Bridges and Arnold Schwarzenegger, 4:45 and 8:45, Sat/6; **BATTLESTAR GALACTICA,** with Lorne Greene and Richard Hatch, 2:45, 6:30 and 10:15, plus **101 DALMATIONS** (Walt Disney), 1:15, 5 and 8:45, Sun/7, **THE LIFE OF OHARU** (Kenji Mizoguchi), 6:30 and 10:20, plus **MY LOVE HAS BEEN BURNING** (Kenji Mizoguchi), 8:45, Mon/8-Tues/9. **KATZELMACHER,** 7 and 10:20, plus **MOTHER KUSTERS GOES TO HEAVEN,** 8:35, Wed/10, call theater for future titles and times

EAST BAY

ACT CINEMAS: (1) **LA CAGE AUX FOLLES,** daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5 and late shows Fri.-Sat. at 10:50, (2) **WHY NOT? (POURQUOI PAS?),** daily at 7:15 and 9:15, with matinees Sat.-Sun. at 1:15, 3:15 and 5:15.

ALBANY: **BREAKING AWAY,** daily at 7 and 9, with Sun. matinees at 1, 3 and 5 and late show Sat. at 10:50

BERKELEY: **STARTING OVER,** opens Fri/5. call theater for times.

CALIFORNIA: call theater for titles and times.

CAPRI: **THE SEDUCTION OF JOE TYNAN,** daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5.

CENTURYS: (21) **STARTING OVER,** opens Fri/5 at 6, 8 and 10, Sat. at 2, 4, 6, 8 and 10, Sun. at 1:45, 3:45, 5:45, 7:45 and 9:45, Mon.-Tues. at 7:45 and 9:45, (22) **NORTH DALLAS FORTY,** weekdays at 7:45, Fri. at 8:15, Sat. at 3:45 and 8:15, Sun. at 3:15 and 7:45, plus **THE LONGEST YARD,** weekdays at 10, Fri. at 6 and 10:30, Sat. at 1:30, 6 and 10:30, Sun. at 1, 5:30 and 10.

CINE 7: **MAIN EVENT,** plus **DREAMER,** call theater for times.

ELMWOOD: **SOLDIER OF ORANGE,** daily at 7 and 9:45, with matinees Sun/7-Mon/8 at 1:30 and 4:15.

EL REY: **RUST NEVER SLEEPS,** daily at 7:30 and 9:30, with matinees Sat.-Sun. at 3:30 and 5:30; "Late Show," features **THE ROCKY HORROR PICTURE SHOW,** midnight, every Fri.-Sat

FESTIVAL: (1)**ROCKY II,** daily at 12:45, 3, 5:15, 7:35 and 9:50, (2) **STARTING OVER,** opens Fri/5, daily at 12:50, 3, 5:10, 7:30 and 9:45, (3) 10, opens Fri/5, daily at 12:45, 3, 5:15, 7:35 and 9:50, (4) **THE MUPPET MOVIE,** daily at 12:55, 2:55, 4:55, 7 and 9, (5) **TIME AFTER TIME,** daily at 12:45, 3, 5:15, 7:30 and 9:45, (6) Monty Python's **LIFE OF BRIAN,** daily at 1, 3, 5, 7, 8:50 and 10:40

GRAND LAKE: **10,** opens Fri/5, weekdays at 7 and 9:20, Sat. at 6, 8:10 and 10:20, Sun. at 12:20, 2:40, 4:40, 7 and 9

HAYWARD: (1) **THE SEDUCTION OF JOE TYNAN,** daily at 1, 3:07, 5:14, 7:23 and 9:30, (2) **A MAN, A WOMAN AND A BANK,** opens Fri/5, daily at 1, 3, 5, 7 and 9, (3) **THE INLAWS,** daily at 2, 5:40 and 9:20, plus **JUST YOU AND ME KID,** daily at 3:55 and 7:35, (4) **THE AMITYVILLE HORROR,** daily at 1, 5 and 9, plus **TALES FROM THE CRYPT,** daily at 3:10 and 7:10, (5) **ANIMAL HOUSE,** daily at 1, 3:10, 5:20, 7:30 and 9:40

HILLTOP MALL: (1) **JUNGLE BOOK,** opens Fri/5, daily at 1:30, 4:45 and 8, plus **UNIDENTIFIED FLYING ODDBALL,** daily at 3, 6:15 and 9:30, (2) **TIME AFTER TIME,** daily at 1, 3:05, 5:10, 7:15 and 9:20, (3) **ANIMAL HOUSE,** daily at 1, 3:10, 5:15, 7:30 and 9:45, (4) **ROCKY II,** daily at 1, 3:10, 5:20, 7:30 and 9:45.

NORTHSIDE: (1) **A LITTLE ROMANCE,** daily at 6, 8 and 10, with matinees Sat.-Sun. at 2 and 4, (2) **LOVE AND DEATH,** daily at 6 and 9:25, with matinees Sat.-Sun. at 2:45, plus **MANHATTAN,** daily at 7:35 and 10:55, with matinees Sat.-Sun. at 1 and 4:15

OAKS: (1) **MAIN EVENT,** plus **MOVIE MOVIE,** opens Fri/5, (2) **A MAN, A WOMAN AND A BANK,** opens Fri/5, plus **NORTH DALLAS FORTY,** call theater for times.

PARKWAY: (1) **ANIMAL HOUSE,** daily at 7:15 and 9:15, with matinees Sat.-Sun. at 1:15, 3:15 and 5:15, (2) **THE WIZ,** plus **WHICH WAY IS UP?** call theater for times.

PIEDMONT: **TIME AFTER TIME,** daily at 7:10 and 9:15, with matinees Sat.-Sun. at 1, 3:05, 5:10, 7:15 and 9:20.

RIALTO: (1) **SOLARIS** (Andrei Tarkovski), daily at 8:30, with matinees Sat.-Sun. at 4, plus **THE MAN WHO FELL TO EARTH** (Nicolas Roeg), with David Bowie, daily at 6:20 and 10:45, with matinees Sat.-Sun. at 2, (2) **THE WIZARD OF OZ** (Victor Fleming), with Judy Garland, daily at 7 and 10:20, with matinees Sat.-Sun. at 3:25, plus **PINOCCHIO** (Ben Sharpsteen), daily at 8:45, with matinees Sat.-Sun. at 1:45 and 5:20, (3) **DAYS OF HEAVEN** (Terrence Malick), daily at 6 and 9:20, with matinees Sat.-Sun. at 2:30, plus **BADLANDS** (Terrence Malick), with Martin Sheen and Sissy Spacek, daily at 7:40 and 10:45, with matinees Sat.-Sun. at 4:15; **KATZELMACHER** (Rainer Werner Fassbinder), daily at 6 and 9:15, with matinees Sat.-Sun. at 2:40, plus **JAILBAIT** (Rainer Werner Fassbinder), with Harry Baer and Eva Mattes, daily at 7:30 and 10:45, call theater for matinee times

ROXIE: **THE HITTER,** plus **CALL ME MR. SHATTER,** call theater for times.

SHOWCASE: (1) Monty Python's **LIFE OF BRIAN,** daily at 1, 2:45, 4:30, 6:15, 8 and 9:45, (2) **MANHATTAN,** daily at 2:50, 6:25 and 10, plus **ANNIE HALL,** daily at 1, 4:40 and 8:15

SOUTHLAND CENTER: (1) **NORTH DALLAS FORTY,** daily at 1:30, 4:10, 7 and 9:30, (2) **MAIN EVENT,** opens Fri/5, daily at 1:45, 4:15, 7 and 9:20, (3) **THE DEER HUNTER,** daily at 1:15, 4:40 and 8:15.

SOUTH SHORE: (1) **HOT STUFF,** weekdays at 7 and 10:15, Sat.-Sun. at 1, 4:15, 7:30 and 10:45, plus **THE VILLAIN,** weekdays at 8:40, Sat.-Sun at 2:40, 5:55 and 9:10, (2) **BOULEVARD NIGHTS,** weekdays at 7 and 10:45, Sat.-Sun. at 3, 6:45 and 10:30, plus **THE WANDERERS,** weekdays at 8:45, Sat.-Sun at 1, 4:45 and 8:30.

TELEGRAPH: (1) "The Films of Humphrey Bogart," features **THE CAINE MUTINY** (Edward Dmytryk, 1954), with Humphrey Bogart, **ACROSS THE PACIFIC** (John Huston, 1942), with Humphrey Bogart and Mary Astor, plus **PASSAGE TO MARSEILLES** (Michael Curtiz, 1944), with Humphrey Bogart and Michele Morgan, (2) "Three Films by Alfred Hitchcock," features **STRANGERS ON A TRAIN** (1951), with Farley Granger and Robert Walker, **FOREIGN CORRESPONDENT** (1940), with Joel McCrea and Larraine Day, plus **THE 39 STEPS** (1935, UK), with Robert Donat and Madeleine Carroll, call theater for times

U.A. CINEMAS: (1) **10,** opens Fri/5, daily at 1, 3:15, 5:30, 7:45 and 10, (2) **THE WANDERERS,** daily at 1:30, 5:45 and 10, plus **THE KIDS ARE ALRIGHT,** daily at 3:45 and 8, (3) **THE MUPPET MOVIE,** opens Fri/5, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, (4) **YOUNG FRANKENSTEIN,** daily at 1, 5:10 and 9:20, plus **SILVER STREAK,** daily at 3 and 7:10

UC THEATRE: **THE EROTIC ADVENTURES OF PINOCCHIO** (Corey Allen, 1977), with Alex Roman and Dyanne Thorne, 8:20, plus **ALICE IN WONDERLAND** (Bill Osco, 1975), with Kristine DeBell, 7 and 9:55, Fri/5, **AND NOW FOR SOMETHING COMPLETELY DIFFERENT** (Ian McNaughton, 1972, UK), with the Monty Python team, 5:35 and 9:20, plus **BEDAZZLED** (Stanley Donen, 1967, UK), with Peter Cook and Dudley Moore, 3:45 and 7:30, Sat/6, **THE ADVENTURES OF ROBIN HOOD** (William Keighley and Michael Curtiz, 1938), with Errol Flynn, 5:25 and 9:30, plus **ROBIN AND MARIAN** (Richard Lester, 1976, UK), with Audrey Hepburn and Sean Connery, 3:25 and 7:30, Sun/7, **WINTER KILLS** (William Richer, 1979), with Jeff Bridges, 8:20, **THE SILENT PARTNER** (Daryl Duke, 1979), with Elliott Gould, Christopher Plummer and Susannah York, 6:30, plus **CHINATOWN** (Roman Polanski, 1974), with Jack Nicholson and Faye Dunaway, 10:15, Mon/8, **CHILDREN OF RAGE** (Arthur Allan Seidelman, 1977), with Helmut Grien and Olga George-Picot, 9:45, plus **Z** (Costa-Gavras, 1968, France/Algeria), with Yves Montand, Jean-Louis Trintignant, Irene Papas and Charles Denner, 7:30, Tues/9. **THE CAMERAMAN** (Buster Keaton, 1928), 8:25, plus **SPITE MARRIAGE** (Buster Keaton, 1929), 7 and 10:10, Wed/10, "The Films of John Huston," features **THE AFRICAN QUEEN** (1951), with Humphrey Bogart and Katharine Hepburn, plus **THE NIGHT OF THE IGUANA** (1964), with Richard Burton, Deborah Kerr, Ava Gardner and Sue Lyon, 7:30, Thurs/11. **NASHVILLE** (Robert Altman, 1975), 9, plus **THE BUDDY HOLLY STORY** (Steve Rash, 1978), with Gary Busey, Fri/12, "Late Show," features **THE ROCKY HORROR PICTURE SHOW,** midnight, every Fri.-Sat

Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie

EAST BAY MOVIES

ACT CINEMAS: Center off Shattuck Berk 548-7200
ALBANY: 1115 Solano, Berk 524-5656
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CALIFORNIA: Cinema Center Kittredge and Shattuck Berk 848-0620
CAPRI: 1653 Willow Pass Rd. Concord. 687-4310
CENTURYS: Nimitz Fwy Oakl 562-9990
CINE 7: 3814 MacArthur Blvd bet 35th Ave and High, Oakl. 530-3382
ELMWOOD: College at Ashby Berk, 848-0931
EL REY: 1649 North Main, Walnut Creek, 935-3770
FESTIVAL: Hesperian and A St., Hayward, 785-8000
GRAND LAKE: Grand Ave., Oakl., 452-3556
HAYWARD 5: 24800 Hesperian Blvd., Hayward, 786-3000
HILLTOP MALL: 1303 Hilltop Mall, Richmond, 223-2288
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OAKS: 1875 Solano near Berkeley, Berk., 526-1836
PARKWAY: Park Blvd and E 18th, Oakl, 835-3535
PIEDMONT: Piedmont at 41st, Piedmont, 654-2727
RIALTO: 841 Gilman, Berk., 526-6669
ROXIE: 17th and Telegraph, Oakl., 893-3311
SHOWCASE: Broadway at 51st, Oakl., 654-3600
SOUTHLAND CENTER: Hayward, 783-2601
SOUTH SHORE CINEMA: So Shore Shopping Center, Alameda, 521-4200
TELEGRAPH: 2519 Telegraph Berk 548-2519
U.A. CINEMAS: 2274 Shattuck, Berk 843-1487
UC THEATRE: 2036 University Berk 843-6267

continued from page A28

"Free movies flying over the states/Take a stewardess out on a date/Once you get to know her, it's totally great/See that girl walking down the street/She looks like someone you'd like to meet/Walk right up and meet her, it's totally great!"

The No Sisters vision of teen romance may cast fond glances at the past, but the overall effect rarely slips into nostalgia. This band feels the pressure of modern living just like everybody else. But rather than write strident political diatribes, they've chosen to deal with "the confusion that you feel being a human on the planet now and trying to have a good time in spite of everything," says Tim. "It's like confused fun—music for the Pepsi and Quaalude generation."

As No Sisters widens its club circuit—playing to audiences from Sacramento to Santa Cruz—plans are afoot to record a single: "Class of 1984" backed with "Dumbo in Africa."

But Tim has another as-yet-unfulfilled fantasy. "I have this vision of kids slow-dancing at the Mabuhay," he says with a wry smile. "We have some really good ballads, but so far, they haven't gone for them. Can you imagine slow-dancing at the Mabuhay? That *would* be totally great!" ■

GUARDIAN CLASSIFIED 824-2506

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EMPLOYMENT

AUDITIONS

Actors/Actresses
European theatre leadership seeks professional minded actors and actresses dedicated to living, permanent, Repertory Theatre. Send resume to New Shakespeare Company, PO Box 99386, SF, CA 94109

Early Music
Experienced tenors, basses needed for Ockeghem Choir. A capella. Scott 641-0455

CAREER SERVICES

FREE EVENING LECTURES
"Exploring the Hidden Job Market"
Oct. 10-San Francisco
Oct. 11-Orinda

CAREER DESIGN
Specialists in career transition and development
Ranny Riley & Associates
SEMINARS • WORKSHOPS • COUNSELING
UNCOVER OPENINGS!
Call Catherine Fetz for reservations.
(415) 929-8150

EMPLOYMENT WANTED

Get A Job!
Looking for something to suit your special talents? Place an ad in the EMPLOYMENT WANTED classification. Call Alma Draper, 824-2506

Administrative Assistant
seeks employment. Varied? Of course! involving travel? Even better! 552-2549

Paste-Up Artist
desires part time work. Experienced in newspaper, book, and magazine make-up. Available Wednesday through Friday. Call 388-7086 mornings and evenings

Bright, talented, attractive 30s w/f, published writer, public speaker, film historian, graphic artist, leftist activist and blithe spirit, needs p/t work with good pay. Will consider anything. Guardian Box 13-52-G

Business Management—
Service Organization. Bright, energetic woman with lots of business experience seeks business position with health or service-oriented organization. 821-1722

JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

Answering Service Operator
Mature, responsible male or female who likes to talk with people. 30 hr. work week, noon-6 pm shift. Interesting clients in the health, growth and esthetics community. Vicinity 3rd Ave. and Anza Street. Call for Lile at 668-7777, ext. 307

Best Part-time Job
Put money where your mouth is!!! Convenient Market and Third location. Evenings plus Saturday mornings. Flexible hours. Call Mr. Webb at 433-1630 between 1-8 pm.

Assistant Office Mgr.
Experience Reserve Bank. CETA eligible. $800/mo. and medical plan. Assist business acquisition and fund-raising programs. Minimal typing. We train you. Contact Ed Nossoff 543-0962

A Career For Right Person
Yoga teacher wants small, attractive person with car to create and coordinate classes. Act as business mgr. If you are mature, reserved and unattached. Call Ray at 524-7679

Project Director
Moontree business assistance and development. 18,000/yr. Duties include overall project operations, supervise staff, handle co-ordination of services, planning. Application and resumes, send to NCCEO, 1795 3rd Street, Napa, CA 94558. Attn: Paula Amen. Judah on or before October 5, 1979 by 5 pm. EOE

Position Open
In flexible and friendly combination tax/law office. Duties include: Typing (50wpm), phone, light filing and billing. 2-5 afternoons, 10-15 hrs/week. Pay negotiable. Call Wendy mornings at 346-1571

Theatre Dept. Co-ordinator
Direct instructional and performing programs. CETA funded. East Bay Center for the Performing Arts, Richmond 234-5624

Organizers wanted. low pay, good training. Must be interested in housing issues. Projects include anti-speculative housing organizing, youth organizing, commercial re-vitalization and others. Goal of organization is to maintain Bernal Heights as low and moderate income integrated neighborhood. Call 826-3959 for more information

Secretary and Bookkeeper
CETA funded positions at the East Bay Center for the Performing Arts, Richmond 234-5624

Part & full time workers needed for small soft sculpture manufacturer. Must have hand sewing experience & fabric cutting exp., manual dexterity, speed, & accuracy a must. Good position for the right people. Phone days 755-4538, eve. 641-1326

Administrative Assistant
Performing arts organizefion. Duties will include: assist with fundraising, publicity and promotion, performance management, sales and advertising, office management. Typing and light bookkeeping required, experience pretered. Reply with resume and salary requirements to Amarta, inc., 400 Hyde, Suite 707, San Francisco 94109.

The San Francisco **Bay Guardian**

MANAGER'S ASSISTANT CLASSIFIED ADVERTISING
Immediate opening for detail-oriented person to perform largely clerical functions for Classified Manager. About 15-20 hours per week, Mondays, Thursdays and Fridays. Salary $60/week, slight increase after 3 months. Must be capable of doing routine but detailed paperwork for several hours at a time. Must also be congenial, as this department works in very close quarters. *Extra:* If applicant possesses artwork/graphic skills, extra work of that type will be available intermittently on a commission basis (portfolio review will be required). Call the Classified Manager, 824-2506. Tues.-Thurs., 12 noon-4 pm for phone interview. Salary and days of work not negotiable.

CITY EDITOR EDITORIAL
Position open for Guardian city editor. Administrative ability, editing/writing experience essential, particularly in our specialties of investigative reporting/consumer/cultural coverage. Write Mike Miller, SF Bay Guardian, 2700 19th St., SF 94110. Non-returnable clips only. Please do not phone

SUBSTITUTE DRIVERS DISTRIBUTION
Guardian needs substitute drivers to deliver papers on Wednesdays. Must have car and be available for work on short notice. Delivery routes in city, East Bay, Marin and Peninsula. Ideal for students. Call David, 824-7660.

TYPIST SUBSCRIPTION
Need fast (50+ wpm), accurate typist part time Tues. morn. Th & Fri., hrs. flexible, 8-12 hrs/wk. Call Tom for more details. 824-7660

CREDIT MANAGER BOOKKEEPING
Work closely with Display Advertising dept. to bill, post and collect accounts receivable. Will train in specifics, but need a mature person who is good with details and effective with phone collections. Bookkeeping and phone experience very helpful. 30/35 hours per week. Resume to Jean Dibble, 2700 19th St., SF 94110.

VOLUNTEERS
We need help with various, sometimes tedious tasks, weekdays. You receive a six-month subscription for every four hours of work, as well as a chance to make some interesting new contacts. To arrange convenient time, call Eileen, Mon.-Fri., 9 am-5 pm at 824-7660.

Activists
Women and men needed to work on women's issues for political organization Work with dedicated staff to make needed change Mgt training Commission 652-0353

Staff Counselor
Older adults residential program Experienced preferred in work with elderly or psych patients Good communication skills, sensitivity to the problems of the aging $800/mo Require Calif driver's license Resumes by Oct 12th to Susan Brown, Progress Foundation, 73 Anderson Street SF 94110 EOE

People needed to work as attendants for disabled Duties include personal care, homemaking services, shopping and errands, transportation, etc Part-time $3 25-4 00 per hour Interviews Thursday mornings at 9.30. Independent Living Project, 814 Mission, 2nd floor, 543-0223

Mathematician
Socially oriented ecologically conscious residential educational community eccepting applications for internships in the seemingly incompatible areas of math instruction for poor and minority children and building restoration. B S In Math for teaching positions Stipends The S E E D Learning Center. Call 642-3070 business hours E.O E

LIVE-IN SITUATIONS

Live in-out Aupair
Native Italian speaking young woman to take care of young child (Live-in, live-out), room and board and monthly salary Pleasant house, professional family, ample free time 845-0970 Berkeley

VOLUNTEERS

College Activists
Friends of the Earth announces its new college activist network If you're a student, instructor, or would like to volunteer, call Robin Jackson, 495-4770

HOUSING & PROPERTY

COMMERCIAL SPACE

Choice Downtown Studio
Time/space and administration for workshop. Three afternoons/week at $100/week 433-1226

We Guarantee It!
Pay for a 3-week insertion of your *Rentals To Share* ad and if it doesn't work we'll run it another 3 weeks *free*! 824-2506. Guardian Classified

Sausalito office/studio See at 200 Gate Five Rd #203. $250/mo 707/823-0988

Space specifically designed for dark room Noe Valley, $50/mo., 826-6397

COMMUNITIES

U-LAB-II Intentional family-style cooperative living, emphasis on group relationships, open communication and attainment of individual goals 929-0671

HOTELS

Best Cheap Hotel
Guardian selection '78—Obrero Hotel and Basque Restaurant Bed & breakfast, $18 single, $23 double, immaculate rooms, large breakfast, traditional Basque family-style dinners nightly at 6:30—$6.50 plus tax includes wine Reservations 986-9850

HOUSEHOLDS FORMING

Why Live Alone?
Are you a single man or woman, recently retired or nearing retirement? Why not live with others like yourself in a small group, sharing expenses, work, problems? Forming a study group to discuss this interesting possibility Please call George Goldmark, 654-4025, for further information

East Bay extended family Caring, equality, freedom, happiness, nonsmoking 237-1485.

HOUSES FOR SALE

CUSTOM VICTORIAN

Unique & too *BIG* (3,000') & too many doors (dozens) & too many stories (3). Located in *safe-central-country-like* part of warm belt in SF Ideal for big family! . . or 2 families? Est value $145,000 but; transferred owner must sell quickly so sell to the quickest $127,500 (possible OWC part of down payment @ low interest).

Robert, 239-2928, eves.

AD OF THE WEEK

BOOKS & PUBLICATIONS

God Exists. He Manifested To Me.
Seven years ago, I wrote leading American newspapers, the Pope and the Archbishop of Canterbury about a miracle. A miraculous smell. I was ignored. Two years ago, while studying at N.Y.U., the media gained interest. For racist, political and exploitive reasons, they embarked on a campaign of lies and slander, to deceive, discredit and endanger my well-being. A false movie, "The Amityville Horror," was made. My book, *The Miracle of a Smell. I Have Seen God,* accounts both miracles, my experiences, perceptions and philosophies. It is autobiographical and true. I'll send you a souvenir manuscript of my book for $10 immediately. You will receive, free of additional cost, a printed copy when the presses start rolling. Write to: Brother Wellington, PO Box 102, San Francisco, CA 94101, or phone (415) 465-4734 (947 Wisconsin, SF 94107; respond to PO Box .) [copyrighted]

Mendocino County
Big house on 3 acres Privacy for human potential community Century 21, 707/468-0423

Singles—Couples
Buy house together Price, $50,000 3 bedroom, double garage in San Pablo Lynden Stark, broker, 235-2348

HOUSESITTING SERVICES

Going away? Attorney, 40s, consummate housesitter Non-smoker Loves cats, plants 557-3176, days

Competent, conscientious, careful house-sitter! Pet, plant, yard care Fine references. Susana Johnson 261-6127, leave message

Responsible employed housesitter seeks new SF location as of Oct 1 References Bob, PO Box 5118 SF 94101 285-9854

INVESTORS WANTED

Private party offers real estate equity participation 20% guaranteed (payable in gold option) 12 mo Term $2500 minimum secured investment No commission. For information call "Equity Participation" 591-5743, leave mailing address

RENTAL SERVICES

SF Roommate Referral Service
$7 fee. List your vacancy free Over 100 vacancies 610-A Cole St., 626-0606

BERKELEY CONNECTION
EAST BAY RENTALS
HOUSES, COTTAGES, FLATS, APARTMENTS
And All Types of Shared Housing
Advertise Your Vacancies for FREE!
2840 College Ave, Berkeley 845-7821

Need a Roommate?
SERVING THE BAY AREA SINCE 1967 SINGLES, CO-ED, PARENTS, STRAIGHT AND GAY FEE GUARANTEED
San Francisco Roommates Bureau
956-6499

RENTALS

Garage Apartment
Private entrance, 2 rooms plus ½ garage (share with large fermenting vat), Potrero Hill. Some furniture Back jungle $160/mo utilities included

Call Breck, 648-6704, after 5:30 pm

Two bedroom apartment with wood-burning fireplace, skylight, yard, near Lake Merritt. $300 834-3431

Noe Valley Separate room with cooking, bath facilities, opens to garden, $175 With space specifically designed for dark room. $200 826-6397.

Studios and one-bedrooms $250-$355. Nicely renovated Victorian building 312 Fillmore St 621-3722, 543-2320

RENTALS TEMPORARY

Marina, large, sunny studio w/view 10/8-10/27, $100/wk. 931-5979, 626-2857

RENTALS TO SHARE

Roomate wanted to share 2-bedroom, Inner-Sunset apt with 25 year-old, straight male Rent. $145 each Non-smokers only Harvey, 731-5799

Share large, pleasant N E Berkeley house with one $285 Peter, 524-1929, evenings

$175 room in Victorian flat, includes phone and utilities 552-8980

Needed One Gay Women
to share sunny Dolores Park flat with two others. Available Oct. 15 Call 285-1428

1 Special Person
We are 2 women, 25 and 30, looking for one person, M/F, to share our home Large house w/newly redone interior; dishwasher, garbage disposal plus many appliances in large kitchen, 2½ baths, 3 bedrooms and roomy living spaces We are renting the master bedroom w/large adjoining bath There is a yard w/patio & BBQ pit, and sunbathing enclosure We have a gardener The location is close to everything yet surrounded by a cozy neighborhood We're looking for a responsible, amiable individual, 25 plus, non-smoker, creatively inclined Rent $250 plus utilities Piedmont area, Oakland Call evenings and weekends

Much better than average $127 plus utils. and lease. Oct 1/15 Share with 2 women 8 room Victorian with garden, garage in Mission. Long term for responsible, articulate, politically aware woman or man over 28, with energy to add to semi-collective household No pets or drugs 648-2594 10-noon, 6-7 pm.

Share 2 bdr., sunny flat at 2nd and Clement No furniture, 2 cats Gay male, 32, prefer the same with steady income 25 years plus $175 Non-smokers only Call eves 387-9949

$150-160 M/F Sunny home in residential neighborhood, view, sundeck, yard 566-0187, evenings

Five diverse professional people, in our 30s and 40s, M & F, looking for a sane working male, over 30, omnivorous, to share huge Berkeley Hills home View, deck, hot tub, yard & dogs (sorry, no more pets) $150 plus utilities 525-6658

Room available in beautiful, quiet Berkeley Hills home for office, writing or other work space $100/mo 527-7260

Female wanted to share 2-br home, next to G G Park and beach. Washer and dryer, non-smoker, no pets, $175, includes util., call Bob 681-7689

$185 for woman, 25 plus, to share large, furnished, quiet flat No pets On 55 bus plus #1 line Good shopping 567-8667

Male or female, employed, neat to share a beautiful large sunny flat on Potrero Hill with fireplace, hard-wood floors, yard and study with straight male $225. 826-1813, evenings and weekends.

Spacious, Sunny
Woman over 30 to share spacious, sunny 6 room flat overlooking Dolores Park with warm, sharing, professional woman over 30 Non-smoker only —no pets $180 plus util 431-6637

Professional man seeks sane, amiable person to share his four-bedroom Victorian house with him and one other House is very sunny, with hardwood floors, fireplaces, a large kitchen, beamed dining room, backyard, deck and parking Near UC Med Center/Golden Gate Park Good transportation. $250/month including weekly housekeeper (willing to discuss reduced rent in exchange for 3-4 hours per week of housekeeping and light gardening. Call 566-7520 evenings and weekends

SPACE WANTED

Woman artist and daughter, 14, seek interesting living space in city We are quiet, responsible, intelligent, happy people Leigh, 654-9426.

Be Bored No More,
make jokes, not dinner Roommate available, end of Oct Employed, non-smoker, F, 28, textile artist wants large unfurnished, well-lighted room in Pac Hgts North Beach or thereabouts. I'd especially like a place with a grand piano I could play Caroline 563-5288, 771-7515, 775-2031

Shop Space
wanted with truck door Noe Valley or Glen Park area 285-1901, res. ans svc. or 626-3131, Moore Building

35/Male seeks quiet house or apartment in city to share with compatible person(s) Need minimum space of 220 sq ft Interests include computers, law, tennis, jog, swim, keyboards. To $250. Call 8-4 pm, work, 622-1072

Garden Apartment,
Noe Valley, wanted by single woman, bank employee, Carol, 983-3991

Professional, gay male, 26 years old, seeks share rental with 1-2 people, preferably in Noe/Eureka Valley, Pacific Heights, Parnassus Heights evenings and weekends.

Photographer looking for studio space to live and work. Around $250 Call Alan 621-4420, 864-4636.

Honda Needs Home
Wanted: garage to rent near Haight and Masonic. 552-9645 or 841-6500 x 577.

Tennis pro, 30, seeks free eccomodation in exchange for tennis lessons. Shawn, 848-5562, eves.

I would like to share an apartment with a similar minded person(s). I'm a streight male, professionally employed, whose interests include running, skiing, backpacking, hangglíding, parachuting, economics, and meditation. I'm a non-smoking vegetarian and prefer a place on the quiet side Leave your number at Box 403, San Bruno, 94066. I'll call you, Bill Cotton.

Male student needs room in household Employed, quiet, responsible. Pay up to $130/mo. Home 538-0168, work 652-7464 SF preferred

INSTRUCTION

DANCE

Contact Improvisation Dance
Spontaneous movement with others made workable through the communication of touch and shared weight Every movement you make is the right one so long as you and your partners are "in touch" No experience necessary—beginners welcome Call Kenac 566-3014

Every Week
our over 100,000 Bay Area readers are looking here for classes and instruction Call 824-2506 and place your Classified Ad now or use the Giant Grid Coupon

1950's JITTERBUG
EVERY SATURDAY NIGHT
9pm-1am

$2.50
At the **Mandala Ballroom**
603 Taraval St., SF
552-4990 or 731-9829
Live Music 2nd Sat. $4.50

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SHERI GAIA, DIRECTOR
Former soloist with the Nederlands Dans Theater
Classes in Modern and Ballet
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223 Mississippi St. S.F.

LANGUAGES

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Professional native tutor Flexible rates/hours. Done at my home 848-8016

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Spanish, French, Portuguese, Mandarin, Arabic, German, Italian, English. Conversation classes BART location. 552-9899, 1-5.

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Beginner class starts every month
Small classes—AM, evening, or Sat
Beginner class fee. $110 (16 lessons)
Advanced classes, private lessons available

JAPANESE LANGUAGE WORKSHOP
16 California St., San Francisco. **956-8325**
Near BART, ferry, buses, economy parking

MUSIC & VOICE

Piano Lessons
Beginners to advanced All styles, theory, technique, etc. Patient, experienced teacher Stephen 441-7120

Jazz Guitar Instruction
Bebop, standards to free jazz Help with improvising, technique, theory Experienced teacher David 826-4311 evenings

Jazz Lessons
Private study flute, sax, piano, drums Classes or individual study Improv, ensemble, harmony Oogie Music 221-3333 X-306

Piano Instruction
Experienced teacher seeks students interested in classical music Harmony and theory included. $12/hr Bernal Heights 282-1874

Mandolin Lessons
Learn to pick old time styles Beginners welcome Call Valerie Mindel (formerly of Any Old Time String Band), 673-1357 (SF)

MUSIC THEORY CLASS
Learn the fundamentals of the written and spoken language of music For musicians and vocalists
- chords/scales
- sightsinging
- music notation

Call Ben Herr 763-2984

Let Your Fingers Do The Picking
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc What do you want to play? Ask for Tom 826-2136, late afternoons.

Classical Guitar Instruction
Experienced teacher w/BA in music. All levels welcome North Berkeley area Philip Johnson 524-4557

Classical Piano Instruction
for beginning through advanced students of all ages, given by a patient, experienced teacher B.A. in music, UCBerkeley Annette Cohen, 848-1509

Vocal Coach—Jazz, Rock, Pop
Breathing, articulation, mike technique, stage presence, etc. Private sessions. Beginners & advanced. Special rates for groups Ann Channin, 647-0730, SF

SELF-DEFENSE

Ju-Jitsu Self-Defense & Zen Meditation
Classes are held Sundays beg Sept 2
- 12-1 pm Zen Meditation
- 1-2 pm Ju-Jitsu Self-Defense

Tuition $25/month
CALL JOHN PEREIRA
KARATE DO, 1819 Market, SF
863-2455

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Bay Guardian DAY & NIGHT

Commercial/Organization Rate ads, multiple transactions and Relationships classification are not eligible.

SPECIALIZED COURSES

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The Alexander Technique
Move with ease and flexibility Private or group lessons by Michael Chase Member of the American Center for the Alexander Technique. 832-4242

Don't Stop Learning!
Discover the University of Utopia Cooperative education in a communal atmosphere 33 tuition-free colleges to choose from, including the Rinky Dink College of Economic Knowledge, the Pass World Hunger College, Theater Arts College & College of Music Free! Introductory Orop-In, Wednesdays 11am to Spm & 8-11pm S43 Frederick (near Stanyan), San Francisco 566-6S02

THEATRICAL

Cartoon Theatre!
Introductory intensive —Oct 13, 14, 15 Unique blend of theatre/mime/puppet techniques All welcome! Experienced professional instruction 845-S886 eves

Puppetry and creative drama wkshp for kids 7-14 begins Oct 11 Call Deah Schwartz 332-9100 leave message for more info

Children's Theatre Classes
For various age groups now forming at The Next Stage, 3844 Mission For info, call Marcia Kimmell 584-0729 or 332-9100

THE NEXT STAGE
Theater Games Workshop
•Actors, Teachers, Therapists, Balngs•
No previous experience in improvisational theater necessary
Demonstration class held once a month
For info call Marcia Kimmelt
S84-0729 or 332-9100
Ms. Kimmell studiad with Viola Spolin, originator of Theater Games, for 3½ hears.

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Mathematics tutor, Ph D., experienced in working with students at any level Helpful and understanding (415) 845-5721

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Rocky Mountain Healing Arts Institute offers advanced training program in Body Mind Consultation for practicing health professionals Contact RMHAI Box 1881, Boulder, Colorado 80306, (303) 443-S131

MERCHANDISE

ANTIQUES/COLLECTIBLES

Antique roll top desk, beveled all sides, golden oak, waterfall "S" curve, 50" wide, 49" high, 27" deep Remarkable piece Serious appreciators only $2,S00 826-4470

Nepali Artifacts
Antiques and contemporary thankas, bronzes, bell bowls, altar pieces Special orders on request, 664-7520

BOOKS & PUBLICATIONS

God Exists. He Manifested To Me.
Seven years ago, I wrote leading American newspapers, the Pope, and the Archbishop of Canterbury, about a miracle A miraculous smell. I was ignored Two years ago, while studying at N Y U the media gained interest For racist, political, and exploitive reasons, they embarked on a campaign of lies and slander, to deceive, discredit and endanger my wellbeing A false movie, the "Amityville Horror," was made My book *The Miracle of a Smell, I Have Seen God* accounts both miracles, my experiences, perceptions and philosophies It is autobiographical and true I'll send you a souvenir manuscript of my book for $10 immediately You will receive free of additional cost, a printed copy when the presses start rolling Write to Brother Wellington, PO Box 102, San Francisco Calif 94101, or phone (415) 465-4734 (947 Wisconsin SF 94107. Respond to P O Box) (copyrighted)

New York/Los Angeles Times
Sunday SF, Berkeley, southern Marin, Palo Alto Daily Financial District, Pacific Heights 332-4790

CLOTHING

Hand Painted Hosiery
Delicately handpainted flowers and designs on hosiery, very unique, all colors including silver/gold For hosiery parties and more information, call 237-8298

FOOD & DRINK

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Hi energy protein cocktail recipe, $1. Fitzi, 390 Cambridge Palo Alto, CA 94306

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Unique Handprinted Fabric
Lovely nature designs. Quality custom clothing, curtains, anything Perfect gift for yourself/friends Muriel 841-6921, eves

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Rugs, unclaimed, 9' x 12', $19.95 and up Supreme Rug Cleaners, 2931 Geary Blvd, SF

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Beautiful handknotted rugs from Persia 428-2192

THE FRIENDLY FOAM SHOP
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San Anselmo-Marin	453-3626
Albany-Berkeley	S27-3626
Pleasant Hill-Concord	825-3626
Redwood City-Palo Alto	364-3626

Hours: 10-6 M-S, 12-5 Sundays

Tatami-Tatami-Tatami
High quality Japanese style floor mats Have a touch of old Japan in your home 3 or more—$S0 per tatami, 7 or more—$4S per tatami, 15 or more—$43 per tatami, phone, S67-0742

HOT TUBS/SAUNAS

Hot Tub
5 ft redwood w/cover, near new, reduced $625/after. 665-1529

LOST & FOUND

Lost mate collie, one blue eye/one brown eye Reward 755-1235 or 7S6-6232

MISCELLANEOUS

Primal Scream Pillows!!!
Scream anywhere without being heard Copyrighted/attractively designed Send $19 95 W H Mills/Gold Star Productions, 2118 Channing Way #E, Berkeley 94704

Pure Water Distillers
You can make your own purified drinking water. Dial a fape for more details. 567-4240

MUSICAL

Electric Wurlitzer piano $37S, Peavey Amp $300, must sell! David 931-3516, 7S2-2767

Gratz Piano Shop
Fine selection of rebuilt pianos, 1 year guarantee. Rentals available 1910 Bonita Ave., Berkeley, S48-9768

Piano
Excellent condition. Kohler-Chase upright. $600. Call 731-4213 to see Leava message

Tablas, silver and leather Comes with wooden crates, rings and covers No hammers. $13S Call 668-9269

Moog
Micro-Moog with hard case Ribbon and wheel bending plus all the other classic Moog sounds 771-7065.

Piano, 1978 Wurlitzer Console Beautiful tone, excellent condition, $2000 929-14S8, after five

OFFICE EQUIPMENT

Punch And Bind Like Crazy!
Like new plastic ring binding set 21-ring punch and binder, 9/16" centers, $300 for both 863-R7F

SPECIAL SALES

House Sale
I am moving back to New York after living in San Francisco for 3 years and I am selling almost everything I own High quality hardwood furniture in very good condition, women's clothing, size 7-9, craft supplies, fabrics, books, handcrafted jewelry, macrame, stained glass panel, plants, rugs, other home furnishings I can't believe I have to let go of these things, but I do Call 285-739S

PHOTOGRAPHIC

Minolta SRT200 with 50mm f1.2 and 135 mm f2.8 $200/b o 661-2817

NOTICES

BUSINESS OPPORTUNITIES

GOLDEN YOUTH
Offers unlimited part time income for serious minded people with new national marketing company to demonstrate physical fitness and nutritional products which are advertised on TV
AVERAGE BETWEEN $30-55/HR.
For Appointment:
Call **Patrick Thompson at 548-2087**

Direct Sales
Virtually unlimited commission potential—if you have been successful in direct, franchise, commission, or multi-level sales, and are able to substantiate your income, you could become an integral part of our national organization Our company has created a most innovative method of mass merchandising/consumer-oriented buying service Call 285-7395

BUSINESS PARTNERS WTD.

Investors Needed
Live music club, excellent location, ready for October 15 Max $200,000. Serious only Please contact Guardian Box #3-O.

CAPITAL WANTED

Patron Of The Arts
Private funding needed to subsidize continuing development and education of performing artist Subsidy not intended for use in meeting living expenses For details, write Guardian Box #S-E

Beautiful, Intelligent Woman
Will do anything legal for $5000 All serious offers considered Guardian Box 13-51-G

MESSAGES

Witnesses Sought:
Stout man shoulders down person vic Cedar & Larkin 10 pm pls contact Guardian Bx #2-AA Police harassment also issue 3-20-79

Amanda B— — — — —
Send new telephone number to Jack, Box 284, Berkeley 94703

RELATIONSHIPS

Guardian Classified does not print last names, private addresses or telephone numbers in this classification. Relationships advertisers must use a Guardian Box, PO box or commercial mail service box for replies (no exceptions). We do not want and will not accept advertising with a purely sexual objective. $2 charge for copy changes or cancellation. Address *Guardian* Box replies to the appropriate number, c/o 2700 19th St., SF, CA 94110.

Single woman early 20's seeks W/M unattached professional companion 25-35 who enjoys dining out, dancing, music, sports, and good times Guardian Box #2-Z

Bright, attractive, slender, proffesional woman, 5'7", 40's, seeks male playmate companion, friend with intelligence and sense of humor, 40's or 50's Box 6332 San Rafael 94903

Sensitive, intelligent, romantic, and humorous, 21, W/M, seeks women with same qualities, to share adventures of life Have wide variety of interests and enjoy indoor and outdoor activities, and am open to new experiences Photo appreciated Box 23S03, Pleasant Hill, CA 94524

Playful Poet
seeks aware lady to visit my new home near Lake Tahoe Sun, stars, spa, natural foods, yoga hiking, tantra Bring your music, art, dance, smile Lets celebrate life together No smokers, dopers, or drinkers please PO Box 87, Smith Valley, Nevada 89444

Wealthy European seeks white/oriental slender wife, 21-4S PO Box 1755 Sausalito 94965

DEADLINE IS FRIDAY, 3:00 PM!

Deadline applies to payment, copy changes, new copy and cancellations and is strictly observed. Prepayment of all ad costs is required and no cash refunds can be authorized. Classification and placement are at our discretion.

Errors can only be compensated if our negligence is shown, and we are notified within one week of the first incorrect publication, and insofar as the error, in our judgment, materially affects the content and advertising value of the ad. Compensation will be in the form of additional advertising space and will not exceed the value of two full insertions.

We publish only such advertising as meets our standards of acceptance. However, publication implies no guarantee to readers of the Bay Guardian.

CHECK HERE IF FIRST LINE IS A CENTERED 8-POINT HEADLINE

SINGLE ISSUE RATES

Word Rates

Groups of characters separated by a space count as separate words Most hyphenated or slashed words count as two words Phone numbers or dollar amounts count as one word Most punctuation is free Printed in 6-point type, paragraph style.

COMMERCIAL/ORGANIZATION: 25¢ per word, $4.50 minimum. This rate applies if you charge money for a service or represent an organization.

PRIVATE PARTY: 20¢ per word, $2 minimum. This rate applies if you are advertising as an individual for something unrelated to your business.

HEADLINE: Add $1.50 to the word charge to print the first line centered in 8-point type

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One inch minimum, half-inch increments Please contact Guardian Classified when placing Inch Rate Classified Advertising

COPY ONLY: $12 per column inch. Maximum 42 words per inch paid Three type sizes, four type faces, unrestricted spacing.

BORDERED SPACE: $15 per column inch, plus a one-time production charge unless ad is camera-ready

Guardian Boxes

$2 per week of publication. Write "Guardian Box _____" at the end of your ad, and include payment for the three extra words. We ***must*** have your name, address and weekday phone, information which is kept strictly confidential Boxes may be checked M-F, 9-5, in person only (***do not phone***) Mail forwarded once a week ***if*** we are provided with self-addressed, stamped envelopes, 5" × 10" or larger Boxes are closed one month after the last publication READERS Address Guardian Box replies to Guardian Box (#), 2700 19th St., SF, CA 94110 No commercial replies, please

Discounts

10% discount if the same ad is run for 4 or more consecutive weeks. **15%** discount for 10 weeks **20%** discount for 26 weeks **30%** discount for 52 weeks

___ words @25¢ ($4.50 min.)	_____
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plus headline ($1.50)	_____
plus Guardian Box ($2)	_____
Single Issue Subtotal	_____
times___ issues	_____
less___% discount	_____
Total $	_____

Suggested Classification

Cut on broken line and mail with payment to:

Guardian Classified
2700 19th Street
SF, CA 94110

Name _____
Address _____
_____
Weekday Phone _____

master charge VISA
Charge my:
☐ MasterCharge
☐ Visa/BankAmericard
Credit Card # _____
Expiration Date _____

The Cartoon Kitchen

by Larry Gonick

Single Jewish W/M 40 handsome tall intelligent, wish to meet attractive single W/F for possible relationship. Guardian Box #2-X

I am looking for a long term relationship with a woman based on equal sharing of warmth, sensitivity, openness, tenderness, assertiveness, honesty, supportiveness, clear non-judgemental communication, and beautiful lovemaking I am a W/M, 35, tall, slender, attractive, who enjoys semi-communal living, motorcycling, dancing, laughing and writing a feminist science fiction comic book If you are a woman, 28-38, slender, intelligent, attractive, and you are looking for the seme thing, I would like to hear from you Guardian Box #2-S.

Trim female companion for travel and for good WM 35 Box 1381, 2000 Center, Berkeley 94704

Successful Pygmalion!

Your specialty will be appreciated and warmly rewarded by your fair lady (W/F) 35 Guardian Box #3-K

Witty wholesome WJ/M 49 wishes WASPish woman with welcoming warmth & wonderful whimsey Fine family finds fond friendly father Guardian Box #3-L.

Sincere, sensitive man, 29, would like to meet an attractive woman interested in a discrete affair I'm a scientist, nice looking, 5'9", white, interested in the arts, outdoors, and in sharing our feelings and desires. Greg, Box 1209, 2000 Center St , Berkeley, 94704

Adventurous SF Couple

Mellow, slender, 32/24, very attractive. seek close social friendship with couples and women. Will travel Bay Area E & D. 625 Post #1121, SF 94109

Wish meet tall (5'11" +) attractive, financially secure, professional W/M 44 + interested in eventual marriage I'm W/F tall, attractive, happy, stable and sometimes shy Photo, phone appreciated. Guardian Box #2-U

Tall, attractive man, 43, warm, cultured, seeks caring woman who's ready to roll up her sleeves and work together. Guardian Box #2-T.

I would like to meet a sensitive, sincere, insightful, sensuous woman. My name is Bob. I'm 31, 5'8", in excll. shape I enjoy dancing, good food, political activism, exploring, playing guitar, reading, hot tubs, getting, high, making love, doing concerts, playing in the snow, children, painting, mobile art, tennis, walking, and cozy talks Guardian Box #2-W

Intelligent, sophisticated, 37 yr old woman, occasionally vivacious, finally wants a husband Husband must be kind, supportive, intelligent and somewhat actualized Guardian Box #3-G.

Warm lively petite sensual woman entrepeneur 37, seeks wise man mate who is open to starting a family I value openmindedness, kindness, honesty, positivity, health consciousness, intimacy, God Guardian Box #2-N

Woman over 40 wanted by attractive communicative compassionate loving laughing sincere open non macho male with compatible characteristics object to fall in love. Guardian Box #2-O

Accurate, Curious, Funny,

original man sought by woman (warm, tough and bright) whose fantasy is to find Stendhal alive again but better looking Write and I'll respond. Guardian Box #3-H.

W/W, 39, 5'4, Israeli psychologist, wishes to meet suitable man for matrimony. Guardian Box #2-R.

Peninsula W/M bi tall athletic, red hair 37 non-smoker seeks couple, friendship Guardian Box #3-I.

Somewhat shy musical mermaid seeks correspondence with land creature. Unicorns preferred. Object, vicarious worldly experience I love stories. Write Guardian Box #2-P

Mid Life Crises

Long happy marriage, but bored W/F 40's would like to know other men & see what developes. P.O Box 27024 Oakland, CA 94602.

I am never at a loss for things to do only the right person to enjoy them with W/M of 27, intelligent, attractive, brown hair, blue youll have to find out the rest for yourself, hoping to meet compatible woman to share autumn days (and evenings). Lets talk and discover if you are just that person. No pressure All answered Write Guardian Box #3-J.

I would like to meet an attractive woman (20-35), who is active, assertive, and can take care of herself, and also is able to give in a relationship I am 26, W/M, good looking, and I thrive on the cinema, classical and jazz music, theatre, good food and the outdoors I value both humor and directness in a relationship Write Box 3290, 681 Ellis St , SF 94109

Girl friend wanted by tall handsome businessman 40 must possess wit beauty and charm under 30 free days photo helpful Box 4091 Fremont

Male attorney, married, just 40, caring, loving the outdoors, desires loving affaire with scintillating woman Write Box 26271, S F 94126

Here

is someone with lots to offer the right woman sincerity, honesty, warmth, affection, companionship, lack of pretense, brains, good looks, a sexy body and the beauty of genuine human contact. I'm into music, films, environmental conservation, human interaction I also enjoy a touch of romance in my life, manifested in anything from evening walks on the beach to candlelight dinners in the nude If you're a warm, loving person with some innate intelligence and a degree of sexual attractiveness and you'd like to meet one heck of a guy (28 years) contact me through Guardian Box #5-C

Available

One tall good-looking and compassionate hunk of a man Are you sincere, lovable, female and attractive? Want some friendship, companionship or possible more? Guardian Box #5-D

Two handsome, single W/M, educated, successful, 35, wish to meet attractive W/W for stylish entertaining We enjoy sports, art, fast cars and fine food Steven G , PO 392, Lalayette, CA 94549

Exceptional femme, late forties, tall, slim, Nordic good looks, graduate degreed, ivy leaguer, financially secure, great in denims/silk, lecture hall/bedroom, toughminded but sensitive, loyal; seeks brainy, literate, loving, humorous, tall companion/lover with time, means, inclination for travel, wilderness treks, intellectual growth, new projects, tranquil wholistically healthful domestic life Guardian Box #3-M

Young man seeks young woman to share the miracles of creative lovin and livin. Strong honest, gentle Into music, high times, the great out-of-doors and all forms of creative expression John, Guardian Box #3-N,

W/M 51 attractive trim 6'1" 178 lbs addicted runner non smoker non drinker enjoys good theatre music art and outdoors seeks woman pref. 5'6" and taller 30's + I consider myself mature and honest desire same from friendship or relationship send note and picture if possible Guardian Box #2-Y

I have visions of a beautyfull Caucasian—maybe Latin lady, possibly black long hair, about 5'6" slender healthy nonsmoker compasionate. Would you please write to me. I'm 34 W/M German attractive intellectual warm independent PO Box 4303 San Rafael CA 94903

Attractive professional mele, 23, seeks woman (age unimportant) for exciting relationship and mutual personal growth. Box 22671, SF, 94122

Attractive, open, humorous, sometimes shy, honest, hairy, sensitive, ethical, incurably romantic ex-UC Prof, age 37, hopelessly in love with beautiful wife, has so far reserved for his intensely active fantasy life his numerous attractions to other women and ability to establish deep cross-sex friendships despite his legendarily powerful personal sexuality and some flirtations from women students Wonderfully ethereal wife, who believes her life art is expressed in how she shares herself, recently has become more artistic. Improved balance, expanded personal space, and growth are sought thru additional relationship with complementary woman. Enjoy sharing great food and wine, Asian art, slow dancing, the ocean, people watching, time in the country, good talk and correspondence as paths to friendship or as foreplay Guardian Box 2-J

Attractive man 34 musician, seeks select female for occasional massage exchange. No strings P.O Box 27574, S.F. Ca 94127.

Attention older ladies. Are you 35-55, attractive, sensual, bored, unsatisfied, unfulfilled? Interested in a passionate affair with an attractive, sexy, eager, younger man? Well here I am! I'm 25 Asian, good physique, intelligent, loving, caring Box 1217, 2000 Center St., Berkeley 94704

Plato's Retreat

Financial district professional, W/M, 37, 6 ft , 165, trim & fit, Ivy-league appearance, better educ , sensual, excell. sense of humor, interested in and knowledgable about good dining, desires responsive W/F, or couple, 25-45, for occasional liaison or parties Perhaps we could coordinate a luncheon meeting Cavalier, 55 Sutter St., Suite 198, SF 94104

Tall, attractive W/F, 30, dynamic, positive, sales personality, seeks same in a well built single or professional man to 45 who is not threatened by a happy, successful woman. I prefer quiet evenings at home, an occasional movie, and am ready for a lusty affair Guardian Box 2-L.

W/F, 30, no Mrs Robinson, seeks tall, attractive young man 18-25 who still believes in romance I am attractive, tender, nurturing, erotic, and serious about this ad Guardian Box 2-K

Eastbay woman (26) seeks sensitive bi-female for new experience and enjoyment Photo and personal note appreciated Box 435, 408 13th Street, Oakland 94612

Ebony Lady

Dentist, age 36, interested in a young, intelligent black lady who enjoys travel (Vegas, Tahoe, La Baja, etc.) As well as life's other finer things If you have the above qualities plus a curvy, athletic, voluptous figure please write for discreet mutually rewarding good times Write KW PO Box 3673 Napa Ca 94558

Somewhere There's Got To Be

a bright, talented man with a social conscience worried about the world, but able to make small moments count, into films, firesides, friendship, laughter 30's W/F, attractive, accomplished, witty, sensual, seeks comrade/lover Letter (photo appreciated) to Guardian Box 2-I

W/F, attractive, hip, intelligent, 44, would like to meet male with compatible qualities Guardian Box 4-D

Non-descript male couple wants friends for sharing, conversation, art, music, food, caring Non-sexist, supportive, etc , etc. No trips—just alive, creative beings. Send two boxtops Become the first in our neighborhood Allan and Sam Guardian Box 4-E.

Curious Yellow?

Slim, W/M, 5'9", 34, serious/playful, caring, reasonably intelligent, non-smoking longhair, professional-type (whatever that means), seeks uninhibited, curious lady (who knows when to laugh at the world) for friendship and discreet, tentative explorations into the world of peacock feathers and other erotic diversions as we may find them. Beyond that, who can say? Let's meet and see what evolves. Guardian Box 2-H

Friendly, Eastbay W/M, 36, good sense of humor, seeks mellow, mature Eastbay older women for conversation, friendship and possible romance Guardian Box 4-F

Attractive professional 36 6-2 seeks slim attractive female Lets have dinner, go dancing or to the theater and finish up the evening in my hot tub enjoying each other. Box 282, 55 Sutter, San Francisco 94104

Peninsula scientist, 40, bearded, huggable, would like to meet compatible woman for adventure, relaxation, intimacy, growth. Seek woman 25-40 under 5'6" who enjoys running, cooking, hot-tubbing, walking, talking, loving PO Box 9491, Stanford 94305.

Unique Experience

Attractive, together, male seeks adventurous female for explorations in Tantra. Photo appreciated. All sincere inquiries answered PO 642 Sausalito.

Are you a career woman interested in people, politics and poetic prose—with maybe a little tai chi and vegetarian cooking thrown in too? I'm a tall gentleman (38), publisher and teacher, who'd like to meet you. Guardian Box #2-F

Sensitive 36 year old male 6 ft., 165 lb., beard, long hair I'd like to meet a tall, long-haired, gentle woman. To share nature Travel, Intimacy Psychospiritual growth, Good conversation. I'm gentle, easygoing, shy at times, non-smoking, healthy and self-employed. Box 258, 625 Post St , SF, Ca., 94109

Black Male

Is there such thing as left/politicized boy scout? I'm really goody-goody, re commitment, manners, making friendship prior to physical intimacy Also, pretty, intellectual black woman and don't eat apple pie. Want to meet black men with like characteristics P O. Box 6273, SF, CA 94101.

Someone To Share

Lonliness is the only disease where you hurt all over but for which there is no medical cure W/M wishes to meet slim, attractive, non-smoking women, 25-35, who likes classical music, togging, children, camping, creative arts, reading, a person to share walks in the rain, one to one talks, wine by the fireside and Sunday breakfast Photo and phone number appreciated Write Guardian Box 4-C.

Are you an independent-minded active woman (40-55) already leading an interesting life but missing that something that comes from sharing intimacy, but fearing losing your own space and identity? This 50 year-old liberated male would like to work on this dilemma with you while sharing exciting cultural events. Write Guardian Box #2-E

Mature Ladys

W/M 45 seeks friendship ladys 55-75 intressed theather, books pets Guardian Box #3-A.

Easygoing 30 year old W/M professional with masters degree. Love outdoors, camping, hiking, history, horses, and young ladies Seek attractive, pleasant lady for friendship end possible relationshio Guardian Box #3-B.

Renaissance man, 40, seeks tall, attractive, kind, feminist-amazon. P.O. Box 11390, San Francisco, Calif 94101

Stubbornly Persistent & Optimistic

in the belief that there must be at least one physically/emotionally alive, intellectually courageous, independent, very attractive, sexy, vivacious and truly-liberated feminine woman, 30's through mid-40's, who has survived and thrived on life's adventure, is unattached and now ready to meet me i'm a dynamic, vital, intelligent, creative, attractive man in the prime of life (40's, excellent health, vast energy and stamina), unattached (divorced), widely-travelled, involved scientist and want a good, "together" woman to share my fascination with life, sex, love of travel, high mountain sunrises, fine food, sailing, good books, theatre, films, graphic arts and truly creative work We share a respect for honesty, candor, real people and have little patience for racists, 3-piece suits, fearful conformists, role playing, status games and other life-polluting bovine merde If you feel that we may be compatible, mutually stimulating and possibly much more, a letter, photo and phone number would be greatly appreciated Guardian Box 2-G

Secure single man, 35, seeks discreet correspondence with articulate, sensitive, intelligent woman Guardian Box 2-C

Energetic senior woman artist seeks Bach loving gentleman companion for sketching, dancing, badminton and pleasantries. Guardian Box 2-B

I seek a "brainy" lady: warm, communicative, well educated (university graduate, professional school level), single, tall, attractive, 20s to early 30s, no children, but willing, able, desiring to have children: for friendship, companionship, marriage I am 53, 6 ft., never married, lawyer in business investments, major stockholder of corporations, varied interests—cultural, social, political, sports. Descriptive letters, photos, please Guardian Box #3-C.

Autumn Rendezvous?

Tall, handsome, affluent, bachelor, 39, corporation president, Ivy League background, seeks attractive female college grad counterpart for fun, adventure, cultural events and lasting relationship Guardian Box #3-E.

Unattached blue-chip bachelor, 37, 5'11", 170 lbs , Ph.D., seeks live-together relationship with a very pretty lady who is ready for a share and care romance Let's check rapport. Photo and phone a must. P.O. Box 1663, Burlingame, CA 94010.

Couples! Let's explore alternatives to conventional "norms." Bx 31282 SF CA 94131

If you are a very good looking, sensuous and considerate woman, and if you would like to meet a well-educated, easygoing man, late 30's; and if you believe success is to live well, laugh often and love much; send your phone number and photo to P O, Box 249, San Carlos, CA. 94070.

Ph.D., 37, would like to meet and establish relationship with a woman who is gorgeous yet unselfish, intelligent yet humorous, foxy yet affectionate, honest yet sensitive. Replies with phone and photo answered. P.O. Box 26066, San Francisco, CA. 94126.

Kind Man

Berkeley professional W/M 42 attractive and sensitive, with romantic and fun sides, into the arts, the wilderness and staying fit, wants to share with bright active trim non-smoking together independent woman Guardian Box 14-02-A

Woman wants other "nifty" woman sensitive, aware, attractive and professional Guardian Box 14-04-A

Woman seeking meanings beyond materialistic answers, interested in self-discovery and developing more caring for others, would like to know more people of both sexes who are attuned to inner essences of people rather than outer packages and how they perform Special concern. Problems surrounding miscommunication and stereotyping experienced by all physically or culturally different people (am without sight). Like-minded friends, may we talk? Guardian Box 2-D Printed or typewritten letter preferred

SOCIAL

SF communal grapevine Non-competitive pot-luck volleyball (Golden Gate Park) 929-0671.

Mystery Club

UFOs, psychics, more! Thursday evenings, $5 ($2 50 Members) 771-8047, Jomaro Free brochure, Box 4897, SF 94101

Bay Area Bisexual Women

Private club seeks additional members for upcoming annual social initiation dinner and holiday parties No fees SASE for information. "Club", 625 Post #668, SF 94109

Erotic Non-Swingers

(Couples) observe & perform, explore & discover new levels of sensual awareness & fulfillment Box 31282 SF CA 94131

Datagay

Computerized introduction service for men Discreet, confidential For information call 391-9628 or 673-6464

Contact High

A newsletter for conscious singles who enjoy correspondence. Free details. Write Dept BG4, Box 504, Mendocino 95460.

Private Single Parent Society

now forming Interested? Call 334-3520 after 11 am.

Looking For The Right Person?

We offer personal, confidential introductions for serious-minded people The Matchmaker, 929-0866, SF.

Gay women write/meet with supportiveness and confidentiality through *The Wishing Well* magazine Introductory copy $3 ppd Also offering Hawaiian holiday, February, 1980 Brochures PO Box 664, Novato, California 94947

Activities club gourmet nights, rafting, tennis, sailing, horses, skiing, beach picnics and parties Membership requirements: single, college graduate. 388-3503

Singles!

For our free dating brochure, call 431-2500 any time (Peninsula, 295-8600). Datique, Inc. "Since 1970—largest membership."

PERSONAL GROWTH

COUNSELING & THERAPY

Men & Women Together

A growth group both gentle and provocative for all people Ongoing Tuesday evenings Call 552-4985

Bio-Feedback Clearing

Former Scientologists/est grads Go clear at a price you can afford Wisdom School, 324-8931

Center For Problems Of Living

Individual, family and crisis therapy for emotional, interpersonal and social stresses Short term and long term psychotherapy offered by a licensed Ph D. Clinical Psychologist Phone for appointment, (415) 992-4630

Tuesday Ongoing Group

Led by Robert W Cromey, M F C.C. Combines running, group work, discussion of sex, money communication, etc 885-3053 for information.

Holistic Counseling

Focused on exploring the multidimensional self as a means of self healing and understanding Call Lynn, M A , Ph D (cand) 647-3360

Freelance Rabbi

You don't have to remain stuck where you are! Reichian holistic focus with a caring person Alee, 681-4055

Integral Counseling Center

OF THE CALIFORNIA INSTITUTE OF ASIAN STUDIES

A holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being Individuals, couples, groups

CRISIS AND GROWTH COUNSELING

Sliding fee scale, initial interview free.

1780 Church 648-2644

GROWTH GROUP

I am a state licensed Marriage, Family and Child Counselor with eight years experience Most of my work has been with sensitive, loving persons who have a lot of guilt, don't know their rights as people, deny their personal worth and are either living isolated lives to protect themselves from further injury or are involved with people who don't understand and value them at the deepest of levels

This group will provide you with a supportive environment to make the journey back from loneliness and isolation to warm and intimate relationships that enhance rather than stifle growth In addition, you will have the opportunity to learn how to express anger more constructively as well as to transform destructive levels of anxiety, boredom and depression into increased aliveness and joy

Tuesdays or Wednesdays, 8-10 pm, Berkeley hills, sliding fee scale.

Private counseling also available.

MICHAEL WALLEY, M.A.
(Lic. #M6430)
526-0611

Emotional-Opening Therapy

My approach focuses on working through emotional blocks, getting more deeply in touch with feelings, and expanding relationships Individuals and couples Call Jan DiSanto, RN, MS at 285-4364 Sliding scale

Holistic Counseling

An approach which includes working with an individual on the intellectual, physical, emotional and spiritual levels Barbara, Ph D candidate 641-9123

Lonely, Depressed, Suicidal?

Work on understanding why in a caring supportive group setting Call Chris, 332-9100 Fees reasonable

Rebirthing
Free your breath, free your mind. Trained, experienced rebirthers who can assist you in freeing your own. 415/549-3167

Surrogate Partners
for sexual dysfunction. Berkeley Sexual Development Group. Established 10 years Bay Area 843-2167 evenings Box 9439, Berkeley 94709

Human Behavior Center
Learn to stop smoking, lose weight, control alcohol or drug habit, and/or overcome other self-defeating behaviors. Don Schubert, Ph.D., Clinical Psychologist 566-0617

Primal Therapy
Intensive and follow-up. The Center Within at The Berkeley Center, 2820 Adeline, Berkeley 94703 (415) 548-3543

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OF SAN FRANCISCO
Awareness Program
Every Monday, 6-8 pm

Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups led by advanced trainees under the supervision of Institute members. Fee $5 per visit at the door.

320 Judah, San Francisco
564-6804

Drop-In Group
Work on personal issues, interact with others openly. Thursdays, 7:00, Berkeley, $5. Ernest Isaacs, 524-1074

Surrogate Sex Therapist
for single men with premature ejaculation, erection dysfunction, little experience. Literature available. Box 9404, Berkeley 94709, 415-548-5477 or 707-869-3808

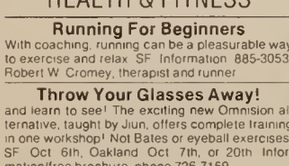
HEALTH & FITNESS

Running For Beginners
With coaching, running can be a pleasurable way to exercise and relax. SF. Information 885-3053. Robert W. Cromey, therapist and runner.

Throw Your Glasses Away!
and learn to see! The exciting new Omnision alternative, taught by Jiun, offers complete training in one workshop! Not Bates or eyeball exercises. SF. Oct. 6th, Oakland Oct. 7th, or 20th. Information/free brochure: phone 726-7159

Stop smoking now. 12 session clinic starts Oct. 8, Berkeley Holistic Health Center, $75-$125. 845-4430.

TRY A
SUPER-NATURAL
HIGH



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a flotation chamber
$15 for one hour session
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of Marin
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Sousalito, CA 94965
(415) 332-7380

MASSAGE & BODYWORK

Guardian Classified does not want and will not accept sexual massage advertising. Readers are encouraged to report non-compliance with this policy.

Pamela's health massage. Quiet SF home. Whirlpool, jacuzzi. Shampoo/facial. Monday through Friday 12-8. Men/women. 641-1414.

Get a relaxing full body massage, or attention to specific aches or strains. Sensitive, caring, certified masseur strong enough to give results. Legitimate. Jim 552-2974.

Man learning and practicing massage needs man, 18-40, with good body to practice massage techniques on. Alameda. Leo, 522-2464.

Postural Integration Models
Receive 10 sessions of deep-tissue bodywork for half regular cost. Contact Jack Painter's office before November 5. 929-0119.

Massage Exchange
I have experience with Esalen style massage, some Shiatsu and am looking for people to exchange (only) with. No $—non-sexual. Call David 845-6668 early evenings or weekends.

Dancers
Special massage, deep body work limbers stiff, sore muscles, reintegrates your spine. Strictly non-sexual. Certified practitioner. Call Massage For Dancers, 641-8531 or 626-3131.

FREE LOMI BODYWORK
Models wanted for Lomi School Bodywork training program beginning week of 10/22
For information, call 892-0917.

Massage For Joggers
Immediate relief for stiff, sore legs, ankles, feet, back. Special massage, body work, non-sexual. Call Bruce, certified 641-8531 or 626-3131.

Masseur; 85% Repeat!!!
European rubdown by expert; honest reliable discreet—athletic professional. Mon.-Fri. Barry 552-9025.

Seitai—A Japanese Healing Art
Learn to surrender your body to an unconscious movement which stimulates self-healing and the ability to heal intuitively with the hands. For information call Philip, 283-1014.

Ganesha And Tapasya
Healing massage, $20/hr. Husband and wife massage partners. Eastern and Western techniques. 654-2540 OM.

Release Stored Tension
Revitalizing non-sexual massage in safe sensuous environment. 1½ hours $15. John 563-3013 after 11 am. Certified practitioner.

Swedish Massage
Professional, relaxing. Absolutely non-sexual, men, women, children. M-W-F, 10-6 pm. East Bay. Dianna 536-7284.

Healing Massage In Berkeley
I use Esalen and Shiatsu to restore proper balance and vitality to the body. My work is based on intuition, combined with several years of experience in bodywork. Non-sexual only. Call Andrea, 843-0386, 8 am-8 pm daily.

Healing Massage
Color, sound, visualization with breathing techniques used with integration of Swedish, Esalen, shiatsu and polarity arts to revitalize your energy flow. Bach Flowers also available. Helena 564-0961

METAPHYSICAL

I Ching Studies
15 years experience. I teach I Ching use, application to daily life, use of symbols, self-counseling, meditation. Christopher Ellison 841-8029

Ego-1
Are you schizophrenic and paranoid about it? I won't tell, but maybe you have a few questions that need asking. What you're looking for is in yourself. That self may be hidden in your own natal chart. You have a right to know. Why not get a pen & jot down your birthplace, date & time and send it to me. I'll do your chart & we can talk about it by phone whenever you like for $50 the first month, $35 the second & $20 the third month on. This should be an interesting experience for both of us so let's begin. My name is Clentera and for how you can write me at Guardian Box #2-M.

Rev. Dr. Robert L. Lewis
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In Love, Marriage, Jobs,
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Readings only $10
For appointment call **346-5996**
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A lifetime of exciting experiences can be yours, when you adopt a homeless ghost.

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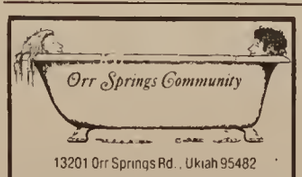

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BY MICHAEL BRANTON

A DANCE BAND FOR THE PEPSI AND QUAALUDE GENERATION

It's Friday night at the Eagles' Lodge in Redwood City. Somebody's rich father has picked up the tab for this outrageous summertime bash and No Sisters is here to provide the rock 'n' roll ambience. On the makeshift stage, the four bespectacled, lookalike Barrett brothers shake and shimmy and grin as they swing through "Who Cares? It's Summer." Wearing a wardrobe of polka-dots and geometric prints, flashy ties, brightly colored pants and smart jackets, these boys look like the hep cats you see in old rock 'n' roll movies—remember *The Girl Can't Help It*, with Little Richard and Jayne Mansfield? Remember those boss threads?

The rollicking beach party anthem, spilling out of the amplifiers on choppy waves of Farfisa organ and good-natured surf guitar, packs the dance floor with suntanned jocks and beaming debutantes. A freckled young man in a tuxedo jacket and jogging shorts does the Cool Jerk with a willowy blond in a red-hot evening gown, as uniformed caterers stare dispassionately from well-laden food tables. In the adjacent bar, tipsy parents smile and wave to the the bobbing dancers.

Chris Montez set the tone for the No Sisters style back in 1963 with his classic romp, "Let's Dance": "Let's do the Twist, the Stomp, the Mashed Potato too/ Any old dance that you wanna do/But let's dance!"

In fact, No Sisters plays "Let's Dance," wedged in between their own uptempo party tunes. "We've always listened to a lot of old dance records to get the feel for our songs," says Tim Barrett, the group's guitarist and unofficial spokesman. "We don't usually write lyrics specifically about dancing, like the B-52's, but the beat is definitely there."

"I've always liked to dance. For a while, in the early Seventies, there were no clubs in this town where you could hear good, exciting rock 'n' roll. So I used to go to discos, when they first started, just because they were good places to dance. But then the music got too formula. See, the worst thing about disco is that the music is taped. You walk into this room and see lots of lights and people, but it still isn't the excitement of seeing rock performers in action."

In the past, the prevalent rock alternative to disco was the superstar-in-concert approach. "That kind of mega-rock stadium concept has gotten too big," says Tim. "Nobody wants to pay $15 to sit a mile away from somebody, when nowadays you can go to a club and see a couple of groups for $3, meet girls, dance to rock 'n' roll and really *get down*."

No Sisters certainly didn't plan it as such, but it just happens to be in the vanguard of the most significant rock 'n' roll movement in recent memory. "Dance consciousness"—the realization that rock was initally developed (and still best serves its purpose) as simply a great sound to dance to—has thrust artists like the B-52's, Pearl Harbor and the Explosions, the Pretenders and Nick Lowe into the spotlight in our dance-crazed society.

The Barretts have been leaders of the pack. Tim recalls the band's first gig at the Old Waldorf, a sit-down nightclub in San Francisco. "Pete [the lead vocalist] noticed that people seemed kinda itchy. He pulled a chair out of the audience, spit on it and said he was gonna show people how to dance at the Old Waldorf. So he stood up on this chair and started dancing and a whole bunch of kids immediately responded and started dancing on their chairs. It was really something."

The absence of dance fever in the Bay Area new wave scene brought the four brothers together in the first place. Tim had been living here since 1970, writing songs and watching the Mabuhay Gardens blossom. He persuaded Peter to join him in forming a party band when the latter's New York-based rock-theater group, Orchestra Luna, broke up. Tom, already living here, was recruited as bassist, despite the fact that he's never played a musical instrument in his life. Baby brother Dave, attending music school in Indiana (the Barretts are actually from Connecticut), was enlisted as keyboard and saxophone player.

They converged in San Francisco, borrowed another band's drummer and played their first gig in April 1978 at the Shady Grove (a Haight-Ashbury club, since closed). After a gestation period that took them through two temporary drummers, Ed Berman joined as the permanent fifth member this July.

Damage, a local fanzine, once described No Sisters' music as a potpourri of "Fifties pop exotica, Sixties garage rock and Seventies New Wave." According to Tim, these genres "definitely tie together. It's like, every ten years rock 'n' roll touches ground and gets real basic and raw," he says. "In the Fifties, it was the Big Bopper, Chuck Berry and Elvis. Then later, there was Gary 'U. S.' Bonds and Paul Revere & the Raiders. Most recently, our faves were artists like Jonathan Richman and early, *Horses*-era Patti Smith."

"These people all have an allegiance to basic rhythm over experimentalism," says Peter. "Plus, there's something real American about them that has been an inspiration to us—we consider ourselves a real American rock 'n' roll band."

Tim agrees. "They've all been boss influences on us. It's that lust-for-kicks feeling that really makes our type of rock 'n' roll the sound of young America.

"I think the geniuses who come along and tamper with the pop sound they grow up on just . . . it's like, the Beatles first started out playing songs by Chuck Berry and Little Richard. And then they wound up making *Sgt. Pepper's Lonely Hearts Club Band*, which is great, because they were talented guys. But in a way, they really distorted pop music. They turned it into this grandiose festival of psychedelia, which everybody else imitated. People forgot about straight-ahead rock. After a while, you've gotta get back to three chords or less."

"It's a natural cycle that everybody goes through," says Peter. "Like, we started out with 'Anxiety Attack' and 'People Like Me' and other songs that are just as dumb and basic as you can get. Now we've gotten a little more complicated, but we don't want to abandon the basics."

While their musicianship improves, No Sisters has clung greedily to the rough-and-ready, Johnny-B-Goode spirit with original numbers like "Totally Great." This bouncy, simplistic rocker borrows riffs from a half-dozen forgettable tunes of the mid-sixties, melding trash-rock sensibilities with a jaunty, stylish wit:

continued page A23

WHERE TO SEE THEM:

Sat., Oct. 6: The Palms, 1406 Polk St., SF, 10 pm-1 am, $3 cover, 673-7771.

Sun., Oct. 14: Savoy Tivoli, 1434 Grant, SF, 3-6 pm, $3 cover, 362-7024.

Sat., Oct. 20: Mabuhay Gardens, 443 Broadway, SF, 11 pm-2 am, $4 cover, 956-3315.

Sat., Oct. 27: No Sisters Halloween Party, with surprise guests. At the Boarding House, 960 Bush, SF, $4 admission, 441-4333.

PHOTO BY ED KASHI

zippiest cars in the room were subcompacts imported from Mitsubishi, slightly restyled and repainted on the advice of Chrysler. Hard by the Japanese, Colts, Arrows, and Champs were subcompacts styled and built by Chrysler but essentially containing engines made by Volkswagen—the Omni/Horizon. The Chrysler officials were polite about the imports, reserving true ecstasy for their own work: finely engineered in the Chrysler tradition, aquiver with zipped-up torque, smeared with the Latinae promos of Richard Montalban, the sort of unappetizing vehicle a dentist's wife might use for half-hearted adultery in a White Plains shopping mall.

The problem with Chrysler seems to be that what its executives apparently see as the end of the tunnel is just this sort of shape: Chrysler New Yorkers, Chrysler LeBarons, Dodge Miradas, Cordobas with "classic long hood, crisp design lines and distinctive trunk . . . special three-lens horizontal tail lamps . . . set into sculptured lines . . . single rectangular headlamps . . . inboard horizontal parking lights . . . vertical textured grille . . . chrome-plated die-cast frame"—all "topped with a newly detailed replica [illegible] coin hood ornament."

Of course, the way to make a Chrysler official really angry is to suggest that the firm makes gas-guzzlers. Iacocca hammered the dais as he expressed hope that "the myth that Chrysler is in the gas-guzzling-monster biz has been buried." At almost the same moment President Carter was saying just that in Steubenville, Ohio. Chrysler hand-outs refer chastely to "unexpected" fuel economy in its vast cars and to "lighter, more fuel efficient" cars in the all-important "specialty" sector of the intermediate market.

FUSELI AND THE MIND IN MOTOWN

Scarcely had Iacocca begun seeking to allay this stigma than he was back on the traditional track again, arguing that there was no money in compacts and that Chrysler's only hope was to produce a "full line," clinging to the five- and six-passenger car. "Why don't we just go over to small cars?" Iacocca asked sarcastically, and answered himself rapidly: the real money lies in what the auto industry calls the intermediate market.

This market symbolizes the longings and semantic agonies of Detroit. Intermediate cars—particularly "specialty" cars—are expensive (more than $6,000) and not exactly fuel-efficient, but replete with what Detroit calls "personality": options by the barrel, big but small, roomy but compact, sporty but commodious, safe but sporty, sporty but classic in elegance, elegant but zippy, fast but slow, old but new, expensive but a great buy, all for some hundreds of dollars off the suggested price at your local dealer—assuming he is still on board and has not skipped over the trenches to Honda (a Japanese make and hence denounced along with German imports by one thoughtful Chrysler official as "fascist"). Why buy a fascist car?

The quickest and most pleasant way of getting at the mind of Detroit (as far as the business of autos is concerned) is to visit the Detroit Institute of Arts on Woodward Avenue.

There, on the first floor, are the famous murals of Diego Rivera, commissioned by Edsel Ford and done in the early 1930s—exuberant homages to auto-industrial production, expansive frescoes of foundries, stamping plants, tool and die works, the assembly line. Upstairs, in a corner room, is another image, done in the last century but more relevant today. It is the Fuseli "Nightmare"—a beautiful woman swooning across a bed, as above her head hover two surreal and bestial apparitions. This picture is not reproduced for sale in the postcard racks.

Listening to and watching Iacocca, one can see a man in the world of Fuseli still dreaming of Rivera: father of the Mustang, dislodged from the highest rank of Ford by Henry II, new recruit to a tottering company, swooning in large-car dreams as the apparitions of the '80s' small cars and larger gas bills peer over his shoulder.

This is perhaps the central problem of Chrysler: it is a company which seems to be incapable of acting on the evidence available. The VW Beetle was not some alien surprise that suddenly crossed the Atlantic like Dutch Elm Disease to perturb and discomfit the American Dream. In January 1949 the UAW, in a research bulletin, proposed production of a small, light car.

The union pointed out that Ford and GM were going to produce a light car abroad and quoted from a study by the Society of Automotive Engineers. Motorists in 16 typical American cities of varying size were asked if manufacturers should produce a smaller, lighter car. Six out of ten said yes. Three-fourths of those questioned said a light car should be built, and added that they would buy a light car in preference to the lowest-priced cars then available. Their reasons: lower price, lower maintenance costs, and greater driving and parking convenience. In 1949.

In another study that year, bankers agreed that a light car should be built, arguing that the then-current prices were too high to assure large-volume production for many years ahead. Detroit paid no attention through the post-war boom years and when it was confronted with market saturation, turned to the recreational-vehicle market, the youth market, the single-woman market and the ever bigger, ever better bundle of options for the personalized car.

Chrysler was never particularly well managed after the great days of Walter P. Fine's engineering triumphs—first four-wheel brakes, first high-compression engine, first automatic power steering, innovations in suspension, tempered glass, the famous Airflow itself, electronic control of the engine—all crushed under what Walter Reuther once described, apropos Chrysler's management, as "incompetence in depth" and what one auto executive, now in Washington, describes as the "thieves and drunks" who ran the place for many years.

LUNGES AT MACHO

Iacocca, neither a thief nor a drunk, seems to be about as good an executive as Chrysler could hope for. Yet last week, in the autumn of 1979, he was claiming that his company was in trouble because of the Iranian crisis, the summer gas shortage, the dollar-a-gallon gas which, he said, he had not been expecting until 1985. It was all so sudden, he said. Just when everything was beginning to look good, despite the burdens imposed by government regulation (translate as belated attempts to achieve some small measure of fuel efficiency, as diminution of air pollution, and the first tentative steps to end the needless massacre on the highways).

The writing on the walls did not appear for most of Detroit until last spring. In the case of Chrysler it was apparent from the start. As *Fortune* remarked somewhat bleakly several years ago, every successful business is founded on the concept of a product it can make or a market it can serve. For Ford, it was building an inexpensive car for the masses. For GM, it was a car for every person and purpose. And for Chrysler? Engineering, which unhappily, as *Fortune* pointed out, offers no useful guidance to a product or a market. The result is depressing for the businessman. Chrysler buyers are a little older than buyers of other cars. Their incomes are a little lower than buyers of other cars. Lynn Townsend, the former top executive at Chrysler, complained in 1974 that half the company's potential customers could not obtain credit. Blue collar workers were a Chrysler staple, but they tended to be laid off during economic downturns and thus were not the most reliable of purchasers over the long term. An executive of another auto company put it cruelly: Chrysler buyers are losers, people who didn't make it somewhere else.

All through the last decade Chrysler's managers misjudged the moment with unfaltering accuracy: a desperate effort in the mid-'60s to catch younger buyers for a Dodge centered around an advertising campaign called "The Dodge Rebellion" complete with cowgirls, rodeo macho, lariats and open-air bustle. The public, aware that Dodges generally were bought by older and more conservative types, was baffled by the imputation of swashbuckle, and Dodge markets were weakened for years to come. And Chrysler is still making lunges at the macho market.

The financial results of these long years of miscalculation are fairly staggering. In 1970 Chrysler had trouble with its commercial-paper financing and had to arrange an emergency bank loan. Four years later, with car sales down, it was badly wounded. The company could not roll over commercial paper and had to postpone paying its suppliers. In 1974 Chrysler finished with a $52 million loss—which grew to $259.5 million the following year.

From that point, despite a rebound of the auto market, Chrysler's share of the market declined. As the company sank, it fell deeper into debt. In the 1960s Chrysler had 20 per cent of the auto market. Today it has 12 per cent. Last year, the view on Wall Street was that an economic downturn would spell doom for the company.

Today, in the first phase of economic downturn, Lee Iacocca forecasts losses for the year of $800 million, and $400 million in 1980. But '81, he confidently predicts, will be the year of resurgence. These are the losses that prompted the Chrysler high command to ask the federal government late this summer for $1 billion. The appeal came first in the form of a request for tax relief. But Iacocca has made it clear that he will accept help in almost any form. At the end of last week, Secretary of the Treasury G. William Miller rejected the billion-plus entreaty as out of line. In the last couple of months, Miller has come down against tax relief while indicating that some support exists for loan guarantees to the tune of $500-$750 million. The administration has also insisted that the company "reconstitute" its management.

LOUISIANA RADIANCE

To bolster its case in Washington, Chrysler has hired the law firm of Thomas Boggs, son of the late Hale Boggs, resplendent symbol of Louisiana. Tommy Boggs is well-established as a pleader of the corporate cause in Washington. And in this particular cause the path to the federal trough is a fairly well-marked one, which Boggs should be able to follow with ease. It leads directly to the office door of Russell Long, that most refulgent emblem of Louisiana, head of the Senate Finance Committee, and indeed the most powerful person in Congress today.

Long's committee will oversee any tax legislation pertaining to Chrysler. Long has already generally indicated his support for the company, and his Finance Committee would certainly be a more hospitable venue for emergency transfusions of aid in the form of tax relief than either the Senate or House banking committees, which would oversee enactment of loan guarantees.

continued page 10

BY JENNIFER CROSS

The U.S. Department of Agriculture takes a big step toward removing the nitrites from bacon, bologna, corned beef and other processed meats. A major report from the author of "The Supermarket Trap."

HOT DOG LOVERS, TAKE HEART!

A major obstacle to the increased production of nitrite free bacon, bologna, hot dogs and other processed meats has been removed: as of Sept. 20, the U.S. Department of Agriculture is allowing such products to use their common or usual names, provided the labels state they are "uncured" and, if the products are not canned, dried or pickled, that they caution "Not preserved—keep refrigerated below 40°F at all times."

The USDA's decision will start to end the double standard of manufacturing and labeling that hurt the smaller, more daring companies that now produce nitrite-free products. The old labels forced these products to call themselves *anything* rather then plain old hot dogs, bologna and so on. The resulting verbiage (such as "uncured cooked sausage" for hot dogs) exaggerated their difference from conventionally processed meat, confused any shopper who was not a food technologist, and had a depressing effect at the cash register. By decreeing that nitrite-free products not dried, pickled, canned or otherwise preserved must be *chilled*, the USDA is also opening the door to potential savings in refrigeration costs, since such products are normally frozen before delivery to stores and restaurants.

Philosophically at least, the new regulation is a landmark in the slowpoke process of reducing, or eliminating, sodium nitrite and potassium nitrite from processed foods. It says, in effect, that nitrites are *not* an integral part of such foods—a point that may seem self-evident to consumers who are tired of feasting on dangerous or superfluous artificial chemicals, but one that represents a radical step for a government agency that has sanctioned the use of nitrites to cure, color and flavor meat and poultry products since 1925.

THE MEAT INDUSTRY CRIES "DOOM"

Even as such consumer advocate groups as the Center for Science in the Public Interest and the Community Nutrition Institute were giving three muffled cheers for consumer-advocate-turned USDA Assistant Secretary Carol Tucker Foreman, the meat industry lost no time in conveying its extreme displeasure. The Iowa-based National Pork Producers Council sued the USDA on behalf of pig farmers, calling the new regulations "arbitrary, capricious, and an abuse of discretion." In Madison, Wisconsin, Donald L. Paul, Oscar Mayer's vice-president for quality assurance, labeled the change "Russian roulette." In San Francisco, Rosemary Mucklow, executive director of the Pacific Coast Meat Association, which represents small producers, confessed, "I think it's scary, I really do."

They were, of course, referring to the dangers of botulism, the rare but devastating form of food poisoning that can result from underprocessed or improperly handled food. To quote one medical dictionary: "The first symptoms come on a few hours after the food has been taken and consist of vomiting, abdominal pain and difficulty of vision. Later, nervous symptoms consisting of double vision, drooping of the eyelids, weakness of the facial muscles, dilation of the pupils and dryness of the mouth and throat appear. The prognosis is extremely grave, the mortality rate being higher than 50 percent."

One well-publicized advantage of sodium and potassium nitrites as curing agents for meat, fish and poulty is that they effectively kill any *Clostridium botulinum* spores. They also add sales appeal, in the form of flavor, plus a bright pink color, now considered characteristic of these products. As a result there have been no recent cases in this country of botulism resulting from commercially processed meats—unlike the bad old days, here and in Europe, when "sausage poisoning" was not unusual. In fact, the Latin term for sausage (*botulus*) gave its name to the disease.

As a result (to quote Merle Ellis, the literary butcher), "We have become careless in the way we treat processed meat, and that is going to have to change." No more sack lunches with bologna sandwiches marinating for hours in warm school lockers, or picnic meats left casually in automobile trunks or even out in the sun!

PROCESSED MEAT MAY NOT BE EMBALMED

The USDA is counting on shoppers to read labels and heed the warning that nitrite-free meats must be refrigerated at all times, hopefully at 40°F (though this is really a guesstimate of most normal storage temperatures, and has a safety factor of plus or minus 10°). The agency's best suggestion for bridging the sack-lunch gap is to fix *and freeze* sandwiches the night before, so they they will be thawed by lunchtime.

Other suggestions, whose usefulness depends on the youth and mischievousness of the eater, include:

- packing the sandwich in a small insulated (e.g., foam plastic) container;
- double-wrapping it, and packing with a cold piece of fruit or juice;
- packing it with "a cold device" (e.g., dry ice, a plastic bag filled with ice cubes, or a cleaned-out margarine tub filled with water and frozen).

So much for handling at *our* end—but how about the food industry?

MURPHY'S LAW OF FOOD PROCESSING

Behind the meat industry's concern for public health is a not unfounded fear that *their own* manufacturing and handling standards may not stand the shock of abrupt nitrite withdrawal. In jocular moments, and strictly off the record, the trade admits to the operation of Murphy's Law, i.e., anything that *can* go wrong with food processing *will* at some time. Government inspectors, bruised by a lifetime of battling with bugs, bacteria and other flotsam, agree.

There are, in fact, seven conditions needed before botulism develops, the first of which is the presence of botulinum spores, which will grow into the toxin given good proteinaceous material, low acid, low (under 2%) salt, anaerobic conditions (i.e., lack of oxygen), a recently cooked product, and a temperature of around 80°-100°F. Such processing errors are more common in home canning, which claims a handful of victims a year. Professional foul-ups are rare, but still possible—such as the case of an unfortunate soup lover who went to his Maker a few years ago after eating some poorly canned Bon Vivant vichyssoise.

Improper handling can occur at any stage of the food distribution chain, through either ignorance, carelessness or bloody-mindedness. Speaking of the latter, Rosemary Mucklow recently told the USDA's Meat and Poultry Inspection Committee of her visit to a Jewel supermarket back east, where perishable sausage was routinely unrefrigerated—until the health department came around.

The actual risk of botulism from no-nitrite meats is unknown but probably small, in view of the perfect safety record of existing products, which include not only local brands of bologna and hot dogs, but bratwurst, knockwurst and a few processed poultry items such as turkey rolls. Norway, which reduced nitrites to very low levels in the early 1970s, has had only 38 cases of botulism in 16 years (including three deaths), mostly due to poorly fermented trout (rakefisk). Another mitigating factor is that much food would probably spoil before

SHOULD YOU BRING HOME THE BACON?

Bacon is one of the main sources of nitrosamines, thanks to the high heat at which it is normally cooked. Early in 1978 the UDSA started monitoring nitrosamine levels and has subsequently fried up samples of 99% of the nation's bacon production three times over.

The good news: the number of samples violating the USDA's limit of 10 ppb has dropped from 16.2% to 6.5%, and the *average* nitrosamine level has dropped. As a bonus, regular visits from USDA inspectors have improved quality control.

The bad news: the USDA's limits for nitrosamines are more a concession to current manufacturing practice than an attempt to enforce optimal safety limits. Sensitive testing can now reliably detect nitrosamine levels as low as 5 ppb, yet the *official* cutoff point is 10 ppb, and the *actual* level, particularly for two types of nitrosamines (N-dimethylnitrosamine and N-pyrrolidine) is 17 ppb.

Also, the USDA tests do not take into account that nitrosamines are concentrated in the bacon *fat* and may be sprayed into the air during cooking. The department has so far failed to warn us, no matter what cookbooks say, to discard bacon fat and ensure that stoves and grills are properly vented.

HOW MANUFACTURERS RATE

Any manufacturer can wobble over the USDA's nitrosamine limit. During the last three months, 17 California manufacturers were tested. All were eventually found acceptable, although six had detectable (over 10 ppb) nitrosamine levels, and three of these were briefly out of compliance. The sampling score to date is 906 plants tested; 792 have been found in compliance on preliminary tests, 103 failed preliminary tests but were later in compliance, 8 failed preliminary tests and are currently in confirmation status, while 3 plants failed both tests and are in retention status.

Bacon that is *known* to have a higher nitrosamine level than 17 ppb is not allowed on sale. However, bacon manufactured the day, week of month *before* the inspector's visit, which may exceed these limits, ends up on the meat counter and, possibly, on your table. □

any *Clostridium botulinum* (itself undetectable) developed to toxic levels.

BOTULISM VS. CANCER

Since all food safety is relative, and all safety standards a delicate benefit-risk equation, how can anyone measure the risks of botulism compared to cancer? The former is rare, nasty, brutal, short and traceable without too much detective work to a particular food source. Cancer, now the second leading cause of death, is nasty, brutal, often long drawn-out, but can be caused by a host of environmental and genetic factors—including, possibly, nitrites and the related nitrosamines, which can form during cooking and in the human digestive system.

The answer, if any, depends on your perspective. Many food processors, politicians and food chemists agree with Professor Theodore Labuza, a food scientist at the University of Minnesota, who stated: "The use of nitrite in cured meats and suggested relationship to cancer in man . . . can be compared to the risk of 1 in 5,000 per person over a year from dying in a car accident. The risk of cancer from nitrosamines, formed as a result of the addition of nitrite to hot dogs, is essentially zero. Why does the consumer accept the automobile and not the nitrited hot dog or bacon? If people were so concerned about environmental risks that may be as great as that from nitrite and certainly much greater than that of DES in meats then we should have a 'Ban the Cat' society, since there are two deaths per year from rabies caused by domestic cat bite."

Another view is put by the Center for Science in the Public Interest: "Meat products represent the controllable part of our exposure to nitrites. By eliminating nitrites from processed meat, we can decrease our exposure to nitrites and therefore our chances of suffering adverse health effects. Cured meats are estimated to cause from five to 40 percent of our exposure to nitrite. Furthermore, some evidence suggests that the nitrites in meat are more likely to form nitrosamines (potent carcinogens) because of the presence of other meat components."

Certain facts are undisputed. *Nitrates*, which occur naturally and are extensively used in meat processing, can be converted by the body to *nitrites*. Nitrites, also added to meat directly, are possibly carcinogens themselves. They become *highly carcinogenic* if they combine with other chemicals known as amines or amides, to produce *nitrosamines*, a process that can occur before the foods are eaten, in the mouth, or later in the stomach. Another bottom line is that there is no known safe level of nitrites or nitrosamines.

In 1974, Dr. Paul Newburne of the Massachusetts Institute of Technology was commissioned by the USDA and the Food & Drug Administration to begin a definitive study of the effects of nitrites. 1,381 rats (matched with 573 controls) were fed sodium nitrite in food or water in doses ranging from 250 to 2,000 parts per million. Four years later, his results showed a statistically significant increase in lymphomas—tumors of the white blood cell forming tissues that resemble leukemia—in 12.5% of the nitrite-fed rats, compared to 7.9% of the controls. Some animals that did not develop tumors showed striking changes in their immunity systems.

GOVERNMENT IN A BIND

While the sponsoring agencies were satisfied that Dr. Newburne's research was reliable, his conclusions were so potentially disruptive that they were put to independent scientific review by an interagency working group for nitrite research, including representatives from USDA, FDA, the National Cancer Institute and the National Institute of Environmental Health Sciences.

The review results are due this winter. If nitrites are given a clean bill of health, we can go on sunnily munching our bologna, hot dogs and corned beef, though health-conscious bacon and beer lovers may still want to monitor their ingestion of nitrosamines (see boxes).

More likely, nitrites will be confirmed as carcinogenic—thereby impaling the USDA and FDA on an excruciating dilemma. Under the 1958 Delaney Amendments to the Food, Drug and Cosmetics Act, any substance that causes cancer to people or laboratory animals must be banned from the food supply. To withdraw cold turkey, as we have seen, would cause some public health problems and enough flak from the meat industry, via Congress, to hang those regulatory agencies by their thumbs. Congressional revenges can be exquisite: one way is to castrate the particular agency's budget, another is to accuse it of incompetence or nannying, particularly in the media. Maybe Dr. Newburne used the wrong sort of rats? Maybe his rats were overdosed with nitrites, and given a human equivalent of three pounds of corned beef at a pop?

THE ADVANTAGES OF WITHDRAWAL

Anticipating the political and economic advantages of gradual nitrite withdrawal, the USDA sought an opinion from the U.S. Attorney General about the legality of sidestepping the Delaney Clause. The March 1979 reply was devastatingly clear: if nitrites are carcinogenic, the law requires their *immediate* ban.

Hedging their bets, the USDA and FDA have already gone to Congress, requesting a moratorium on a nitrites ban until no later than 1982. Their legislation (HR 3364, Foley, and S.886, Talmadge) is still sitting on the back burner, but it will heat up should the Newburne review suggest the need for a nitrites ban.

Meanwhile, the USDA and FDA, in their leisurely bureaucratic way, are trying to facilitate an orderly withdrawal without provoking wrath. In 1977 the FDA asked manufacturers of processed poultry products to show these contained no nitrosamines. In 1978 the USDA put bacon processors on notice to reduce the nitrite level from 120 ppm to 40 ppm, in combination with 40 ppm potassium sorbate, which effectively acts as a preservative but produces a chemical-like flavor and prickly sensation in the mouth, according to a recent test at North Carolina State University.

A NO-NITRITES SHOPPER'S LIST

It is impossible to eliminate naturally occurring nitrates and nitrites from the diet, since these are found in water, particularly in agricultural areas, and in many vegetables of high nutritional value (such as rhubarb, collard greens, spinach, radishes, broccoli, eggplant and artichokes), as well as in human saliva and the human stomach. You can reduce *artificially added* or *accidental nitrites* by watching your intake of bacon, beer and processed meats with nitrites. Nitrite-free products are available at the Berkeley, San Francisco, Marin and Palo Alto Consumers Cooperatives, Thom's Natural Foods and a few other natural food stores. Elsewhere, if you want nitrite-free products, ask for them! Handle them carefully, and bear with their grayish color and slight differences in flavor. Only increased consumer demand will ultimately alert manufacturers to the need to remove suspect artificial chemicals from our food supply.

Pressure also needs to be put on the USDA and FDA to speed up the replacement of nitrites with safer substitutes. These agencies were petitioned to do so back in 1972 by Ralph Nader, CSPI and other consumer groups. Even allowing for government's normal snail's pace, progress in this direction has been incredibly slow. It's high time these agencies stopped being quite so tender toward industry's welfare and concentrated on their major charge—to protect the public. ■

NITRITES IN YOUR BEER

Thirteen months ago, U.S. brewers acknowledged the findings of a German study showing nitrosamines in beer, due to a defect in the malting process. Last spring, a quickie study by the National Science Foundation analyzed samples of 12 imported and 18 domestic brands.

Coors and Guinness were the only beers free of nitrosamines. All the others ranged up to 7.7 parts per billion, with an average of 2.5 ppb. Highest were Schlitz, Budweiser, Colt 45 and Blitz-Weinhard (all over 5 ppb). While the test was not statistically valid, and could not reliably predict the nitrosamine content of any particular beer at the time of purchase, it suggests that beers are even more volatile in their nitrosamine levels than bacon, and that hefty beer drinkers could be getting a big dose of a known carcinogen.

The FDA has been aware of this problem for over a year, during which time at least six studies confirmed the presence of nitrosamines in beer. However, the FDA was silent until it was petitioned last month by the Center for Science in the Public Interest to publicize these nitrosamine levels and give brewers six months to eliminate them from their products. During the switch to safer brewing methods, the FDA advises, "there is no reason for beer drinkers to alter their consumption habits." □

PHOTO BY ED KASHI

Cured meats are estimated to cause from 5% to 40% of our exposure to nitrites. And if nitrites are carcinogenic, the law requires their immediate ban.

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There is another Louisiana connection in Washington, whom Tommy Boggs has been encouraged to contact. This is Moon Landrieu, formerly mayor of New Orleans, now the secretary of HUD. Urging this network forward is Coleman Young, the black mayor of Detroit and an ardent Carter supporter. One idea is that the government, through a task force headed by Landrieu, might build the new infrastructure of a Chrysler reborn, in the context of an effort to save the City of Detroit, in which Chrysler is the major employer.

The Chrysler lobby in Washington is, incidentally, swelled by politicians from the states in which it has sizable installations: Michigan, Ohio, Indiana, Missouri, and indeed New York—which has 4,000 Chrysler employees and well over 1,000 Chrysler dealers and suppliers.

Many businessmen and politicians argue persuasively that Chrysler is not worth saving. Its factories are dilapidated and often obsolete; its technology, unimpressive. The company is essentially an assembler of products made by others and is not—as in the cases of Ford and GM—vertically integrated. The money in the auto business now lies to an important extent in the manufacture of components, not in assembly, once the center of profit. Wall Street analysts scathingly describe the Chrysler workforce as among the worst in the country, afflicted with addicts, racial troubles and a general lack of productivity.

One avenue of salvation suggested for Chrysler has been a merger with a Japanese or European company. There were rumors earlier this year that VW, which supplies engines for the Omni/Horizon and whose U.S. headquarters are near Detroit, was a potential suitor. But Iacocca maintains that no merger discussions are under way with anybody, and the financial analysts coldly mock such prospects, asking simply why anyone should want to buy into Chrysler, apart from gaining some real estate or picking up some pieces—such as the MX 60 tank works—in a post-mortem garage sale.

One Chrysler high card is that its fortunes and those of the inhabitants of Detroit are closely intertwined. In addition to being the largest employer in Detroit, Chrysler is the only auto company inside the city limits with extensive productive capacity. According to a Department of Transportation study, 100,000 production workers would be adversely affected if the company went under, and this leaves out an estimated 180,000 employees of Chrysler's suppliers and 100,000 workers employed by dealers. These figures are national, but in the case of company workers, the employment is concentrated around Detroit. The department points out that if Chrysler were shut down, 38,000 minority workers—most from the plants—would lose their jobs. The resulting unemployment compensation, welfare payments, income tax losses, etc., would be substantial. Business in Chrysler's hometown would suffer gravely.

FOUR-WHEEL PIPEDREAM

A bail-out for Chrysler must be seen in this wider context. Democratic politicians and the UAW, which also favors federal support, have to consider the social impact of liquidation—a severe blow to Detroit, in the middle of a recession.

The irony is, of course, that bail-out for these socio-political reasons would simply maintain this tottering company in a comatose state, ripe for an even bigger and more expensive crack-up in a few years—at which time it could well be joined by Ford, now also showing signs of deep decrepitude.

Quite aside from loan guarantees, outright government funding and tax relief, several other rescue schemes have been put forward.

The government could take an equity position in the company, placing its own representatives on Chrysler's board; the workers, through the UAW and the government, could also take an equity position, and have their representatives on the board . . . .

But why foist this bag of worms on either the workers or the tax-paying public?

The only bail-out that makes sense is structural. The auto industry is afflicted with outdated technical and industrial processes, slowly changing products, declining productivity and stagnating markets. The leading auto analyst on Wall Street, Ron Glantz of Payne Webber, puts it dismissively: "There is no technology in this industry." (Glantz, incidentally, speaking for finance capital says of Chrysler that "liquidation would make the most economic sense.")

The problems that afflict Chrysler are those that plague the transportation industry. The only way to help the company and its workers perform any truly useful social and economic function would be for the government, the unions and business to join in an overall reorganization of Chrysler so that it can begin to turn out products of some use in the last quarter of the 20th century: small cars (even the 20-mph city "bubble car"); buses (including minibuses); equipment for rail transport; and various technological systems associated with these vehicles.

All this is quite different from anything that Chrysler or the government has in mind at this point. But it is not so difficult to imagine a plan under which the government could acquire 51% of Chrysler and then sell off portions of the enterprise to private corporations with a stake in advanced transportation technology. This would at least put one U.S. car company in touch with reality, in competition with the French, Germans and Japanese—with a shot at a growing market rather than entombment for motorists, behind the new modular instrument panel of the Cordoba Corinthian (of fine featherwood texture), their asses welded to the "velour-like" standard fabric seats.

This is, of course, a pipe dream, given the politics of the situation in the shape of Jimmy Carter, Russell Long, Coleman Young, the Michigan delegation and the Chrysler lobby. It's likely that Chrysler will get a loan guarantee, which it will appear periodically in Washington to extend, citing always the glittering prospect of a remodeled, downsized, upgraded, smaller but bigger, faster but slower Chrysler LeBaron/New Yorker/Imperial/Grand Fury/Volare/Newport/four-wheel-drive Car of the Future glittering at the end of the tunnel. ■

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HOW HUEY WAS FREED

The defense's calculatedly risky strategy pays off

BY KATHERINE BISHOP

When the judge in the latest Huey Newton murder trial dismissed the murder charges against the Black Panther Party president last week, the event marked the end of the most serious of several charges facing Newton when he returned from exile in Cuba in 1977.

Alameda County Superior Court Judge Donald McCullum's Sept. 27 dismissal of the murder charges against Newton came after Newton's second trial on charges of murdering prostitute Kathleen Smith ended on Sept. 25 with the jury hung 11 to 1 for acquittal. A mistrial had been declared in the first trial when the jury divided 10 to 2 for acquittal on March 24.

Newton's new defense team of Luke Ellis, Tony Serra and Steve Teich adopted different tactics for the retrial by putting major effort into jury selection and motions. And they took a calculated but successful risk in deciding not to put on a defense, correctly concluding that the prosecution witnesses were not credible enough to overcome reasonable doubt by a carefully picked jury.

This strategy also freed Newton, clearly showing strain from the pressure of three trials in the last year, from the ordeal of cross-examination. And while the jury did not get to hear Newton's alibi, it also was kept from potentially harmful testimony such as the alleged misuse of federal funds meant for a Panther-run school.

Tony Serra, who ran for mayor of San Francisco in 1971 on the Platypus Party ticket and who defended New World Liberation Front courier Jacques Rogiers in 1977, conducted the largest share of the in-court work. Described by one colleague as "the world's last hippie attorney," Serra still wears his graying hair in a long ponytail, and his ostentatiously horrible suits present a sharp contrast to the nattily dressed Newton.

His skillful probing of prospective jurors got one woman to tell how she had once seen an elderly man mugged by a group of teenagers wearing jackets with panthers on the back and had mistakenly assumed for ten years they were Black Panthers. Ellis dismantled a sullen young man in aviator shades who claimed he had no bias in favor of cops or against blacks. By the time Ellis finished with him, he had admitted that he hoped to enter the police academy and had recently joined the American Independent Party.

One of prosecutor Tom Orloff's leading witnesses was prostitute Raphaelle Gary, who goes by the street name Crystal Grey. Gary identified Newton in court as the man she saw pull a gun on Smith and stand laughing over her wounded body minutes later. But Serra led her to concede that she suffers from night blindness and near-sightedness and was high on marijuana the night of the shooting. Asked to admit she was "stoned," Gary chided Serra, "You know you can't get stoned on half a joint."

In his closing, Serra characterized Gary as a "tough, street-wise, survival-oriented woman" who lied in her identification of Newton to earn the favor of police, and who continues in the lie to assist her pimp/lover who awaits sentencing in the killing of a drug dealer.

Carles Buie, an admitted pimp and drug pusher who was the leading prosecution witness in the last trial, repeated his story that he saw Newton shoot Smith. Serra argued that Buie is the real killer and is lying to protect himself and in exchange for extensive benefits. He claimed Buie received at least $9,000 over a five-month period in the federal Witness Protection Program and hopes to reenter the program and receive a new identity. And although he was arrested in January on a forgery charge, Buie's probation was allowed to lapse in June, and the charge has not even come to the preliminary hearing stage.

> Defense lawyer Tony Serra argued that the police want to "get Huey Newton at any cost." Over the prosecutor's objections, he presented the jury with the example of actress Jean Seberg.

Earlier, Serra and Ellis argued half a day and won a motion to exclude from the hearing of the jury Buie's prior consistent statements made to police. They successfully asserted that his own guilt and the benefits he has received gave him a motive to fabricate a story.

Serra argued that the police want to "get Huey Newton at any cost." Over Orloff's objections, Judge McCullum

allowed Serra to present the jury with the example of the recent suicide of actress Jean Seberg, a former Panther supporter. The FBI admitted it had planted a false story in the press in 1970 that Seberg was pregnant by a Panther in order to smear her name and neutralize her public effectiveness. She lost the child and reportedly never recovered from depression over the incident. "They do that!" Serra told the jury, gesturing toward the prosecution table.

Newton remains free on bail while he appeals his conviction last November of being an ex-felon in possession of a gun, which drew him a two-year prison sentence. The case will be argued in Division 3 of the Court of Appeal—minus justice Paul Halvonik, who has his own legal problems.

On Nov. 5, Newton will appear in Oakland Municipal Court represented by Luke Ellis on charges of misdemeanor assault on a police officer arising from a 1974 incident in an Oakland bar. Ironically, on the same day, former Black Panther Minister of Information Eldridge Cleaver will begin trial in Oakland Superior Court, prosecuted by Orloff, on charges stemming from a shoot-out between Oakland police and Panthers on April 6, 1968. ■

PHOTO BY ED KASHI

For the defense: from left, Steve Teich, Tony Serra, Huey Newton and Luke Ellis.

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40649

The following person is doing business as QUALITY CARPENTRY COMPANY. 1222A 22nd Avenue. San Francisco, CA 94122: David Merrihue, 1222A 22nd Avenue, San Francisco, CA 94122. This business is conducted by an individual Signed David Merrihue.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 21, 1979.

Pub. Dates. September 26, October 3, 10, 17, 1979
BG-13471

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40498

The following persons are doing business as JAZZLAND, 852 Stanyan, San Francisco, CA 94117 Annette Jarvie, 144 Carl, San Francisco, CA 94117, Phillip Philbin III, 144 Carl #6, San Francisco, CA 94117. This business is conducted by copartners Signed Annette Jarvie.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 12, 1979.

Pub. Dates: September 19, 26, October 3, 10, 1979.
BG-13466

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40431

The following person is doing business as HIGH T & CO., 116 Belvedere, San Francisco, CA 94117. Aaron H. Mazria, 116 Belvedere. San Francisco, CA 94117. This business is conducted by an individual. Signed Aaron Mazria
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates. September 12, 19, 26, October 3, 1979
BG-13454

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40432

The following persons are doing business as BOOKKEEPING COOPERATIVE. 234 Pierce, San Francisco, CA 94117: Patricia Henderson, 234 Pierce, San Francisco, CA 94117; Sandra Stein, 22120 Broadway St . Sonome, CA 95476. This business is conducted by a general partnership Signed Sandra Stein, Patricia Henderson.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979

Pub. Dates September 12, 19 26, October 3, 1979
BG-13455

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40435

The following person is doing business as CLIFTON LEMON DESIGN & PRODUCTION. 1451 Shotwell, San Francisco, CA 94110: Clifton Stanley Lemon, 1451 Shotwell, San Francisco, CA 94110. This business is conducted by an individual. Signed Clifton Stanley Lemon.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979

Pub. Dates: September 12, 19, 26, October 3, 1979
BG-13451

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40434

The following persons are doing business as REBA & VANCE. 143 Fillmore. San Francisco, CA 94117: Richard Vance Martin, 143 Fillmore, San Francisco, CA 94117; Rebecca Kmiec, 535 Haight, San Francisco, CA 94117 This business is conducted by a limited partnership. Signed Richard Vance Martin.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates: September 12, 19, 26, October 3, 1979.
BG-13452

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40433

The following persons are doing business as HOTEL VICKSBURG. 1476 California. Box 40, San Francisco, CA 94114: Christopher Beaver, 161 Vicksburg, San Francisco, CA 94114, Judy Irving, 161 Vicksburg. San Francisco, CA 94114. This business is conducted by a limited partnership Signed Christopher Beaver.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates: September 12, 19, 26, October 3, 1979
BG-13453

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40511

The following person is doing business as LEDRONE, 1390 Market #908. San Francisco, CA 94102: Lon Klingaman, 1725 Fox Plaza, San Francisco, CA 94102. This business is conducted by an individual Signed Lon Klingaman.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 13, 1979

Pub Dates September 19, 26, October 3, 10, 1979.
BG-13467

NOTICE OF NON-RESPONSIBILITY

Notice is hereby given that the undersigned will not be responsible for any debts or liabilities contracted by anyone other than herself, on or after this date Dated this 28th day of September, 1979 Signed Jo-Anne E Richardson Vincent, a.k.a Jo-Anne E Richardson

Pub Dates October 3, 10, 1979
BG-13485

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40803

The following person is doing business as SOUNDCHASER PRODUCTIONS/SOUNDCHASER MUSIC / LOS MICROWAVES (3 names), 625 Scott #104, San Francisco, CA 94117: David Javelosa, 625 Scott #104. San Francisco, CA 94117 This business is conducted by an individual Signed David Javelosa.
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco. California by clerk D. Flanagan on September 28, 1979

October 3, 10, 17, 24, 1979
BG-13481

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises. 2351 MISSION. SAN FRANCISCO. CA 94110. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine Bona Fide Eating Place Signed Eugenio E. & Rosa Mercedes Angulo

Pub. Date October 3, 10, 17, 24, 1979.
BG-13482

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40802

The following person is doing business as BROADWAY SCORE/DARK NIGHT/RIF-RAF PRODUCTIONS/OFF-THE-WALL PRODUCTIONS (formerly FLY-BY-NIGHT OPERATIONS) (4 names), 537 Jones #91-92. San Francisco, CA 94102. George Alan Feiler, 537 Jones #91-92, San Francisco, CA 94102. This business is conducted by an individual Signed George A Feiler.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on September 28, 1979

Pub Dates: October 3, 10, 17, 24, 1979
BG-13483

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO 758202

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of CHERYLANN LENE MARR for change of name.
Whereas the petition of CHERYLANN LENE MARR has been filed in court for an order changing her name from CHERYLANN LENE MARR to LENE AKABA-MARR, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 7th day of November, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted
Dated September 19, 1979 Robert W Merrill, Judge of the Superior Court

CAMILLE LeGRAND
Blair & LeGrand
1390 Market #701
San Francisco, CA 94102
626-5472

Pub. dates October 3, 10, 17, 24, 1979
BG-13484

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40533

The following persons are doing business as AD RESPONSE LINE, 754 Columbus, San Francisco, Ca 94133: Duane Byron Busby, 2434 Bonar Street, Berkeley, CA 94702: James Jude Wallrabenstein, 2434 Bonar Street, Berkeley, CA 94702. This business is conducted by a general partnership. Signed D. Byron Busby
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on September 14, 1979.

Pub. Dates: September 19, 26, October 3, 10, 1979
BG-13465

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40534

The following corporation is doing business as BRAND X, 570 Castro, San Francisco, CA 94114. Keneka corporation (California), 917 Grove, San Francisco, CA 94117. This business is conducted by a corporation. Signed K. N. Kapleau, President, Keneka Corporation.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on September 14, 1979

Pub. Dates: September 19, 26, October 3, 10, 1979.
BG-13464

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40535

The following person is doing business as ART DECOR ENTERPRISES, 2832 Gough, San Francisco, CA 94123. Faye A. De Spain, 2832 Gough, San Francisco, CA 94123. This business is conducted by an individual. Signed Faye A De Spain
This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on September 14, 1979.

Pub. Dates: September 19, 26, October 3, 10, 1979
BG-13483

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40536

The following person is doing business as HOWARD ENTERPRISES, 625 Post #1237, San Francisco, CA 94103: Howard L. Sparks, 1440 South Mayfair, Daly City. CA 94015. This business is conducted by an individual. Signed Howard L. Sparks.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on September 14, 1979

Pub. Dates. September 19, 26, October 3, 10, 1979
BG-13461

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 40552

The following person is doing business as TIGHT MUSIC, 1560 Eighth Avenue Penthouse, San Francisco, CA 94122: Ana Perez, 901 Cedar, Berkeley, CA 94710 This business is conducted by an individual. Signed Ana Perez
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on September 14, 1979

Pub Dates: September 19, 26, October 3, 10, 1979
BG-13468

APOTHEOSIS NOW

A DRAMATIC DIALOGUE IN ONE ACT

BY ROBERT DIMATTEO

CHARACTERS

Heart of Darkness: A talkative movie critic. Aged 31, he came of age in the counter-culture that the Vietnam War helped to spawn.

Light of Heart: A tanned, pleasant-looking no-bullshit Californian, 23 years old, wearing jogging shorts and Nike running shoes. He's young enough to think that the draft is something that blows in under the door.

★ ★ ★ ★ ★

[The room is stark and bare, except for a desk, two chairs, a bookshelf, and an ashtray full of cigarette butts. Papers are spread over the top of the desk and some pieces lie crumpled on the floor. The environment should seem foreign and uninviting to anyone who is not a writer.]

Light af Heart: (bursting into room) Want to go running?

Heart of Darkness: (seated at desk, his hair rumpled) No. I'm busy.

LOH: What are you doing?

HOD: I'm trying to write about *Apocalypse Now*.

LOH: Good God, not another article about *Apocalypse Naw*.

HOD: This will be a review, not just an article.

LOH: Good God, not another review of *Apacalypse Naw*.

HOD: Well, this will be more like an . . . overview.

LOH: I don't care. I haven't even seen the film yet, and already I know from all the reviews that the first two-thirds are staggering but that, when Brando enters, the film bogs down. And I know that the helicopter raid to the sound of Wagner is the best sequence and that . . .

HOD: Wait a minute. I'm not going to say any of that.

LOH: (Sitting down) But almost everyone has said . . .

HOD: I know, Too much has been said, Perhaps I should take a vow of silence. Or maybe I'll be perverse and write that the first two-thirds are all right but that, when Brando enters, the film becomes staggering. And I might just say that the Wagnerian helicopter raid is, well, too easy a way to wrench the audience—too ostentatiously ironic. Of course the sequence did wrench me. If I said it didn't it would be simply to have something different to say.

LOH: You don't sound like you know what you think.

HOD: I do know what I *feel*. Or rather what I felt when I saw *Apacalypse*.

LOH: What was that?

HOD: Devastated.

LOH: Hmmm. It doesn't sound like fun.

HOD: It's not fun. Let me see how to put it. Well, to see this film is to pursue the course of a death wish.

LOH: Good God.

HOD: God has nothing to do with it. His absence—or rather the absence of life-affirmation—is conspicuous throughout the film.

LOH: I thought the film was about the war. The Vietnam War.

HOD: It is. It's also about war with a capital W. You know, it's not primarily a political film. Coppola and company seem to be more interested in moral and philosophical issues. The difference is crucial.

LOH: How can you make a film about Vietnam that isn't political?

HOD: I didn't say that the film *doesn't* have its political component. The movie's dominant style is what you might call psychedelic expressionism—the Vietnam war filtered through an acid trip. The bad-trip feeling of this movie ties up with a whole Sixties counter-cultural mentality and lifestyle.

LOH: I really only caught the tail-end of the counter-culture thing. Be specific.

HOD: The paranoia of someone who's stoned and thinking about authority, or bureaucracy, or the insanity of war, or the clandestine activities of the CIA, or U.S. imperialism. Unfortunately in the Sixties, this kind of sensitivity didn't often move from the level of paranoia—however justifiable—to any kind of political action. It stayed a little too druggy and vague to constitute a political perspective. And it eventually even enveloped the New Left, which did have the potential to be more . . . rigorous. More active. But at least that whole time was more innocent. The intervening years have only blackened the picture. *Apacalypse* reflects this. It offers nightmarish absurdity, and to counter this, moral outrage. Outrage that verges on despair. If it had been made in, say, 1971, the movie might have gotten into the peace-and-love side of things. Now it's all on the order of Jim Morrison singing "This is the end."

LOH: Are you saying that the film is a cop-out?

HOD: No. I'm just trying to define its perspective. For example, you can read a book like Frances Fitzgerald's *Fire in the Lake*, and you'll come to a point-by-point understanding of why we *thaught* we were in Vietnam. And Fitzgerald offers a clear analysis of the Vietnamese world view and how our ignorance in this regard led to tragic strategic mistakes. Strategic mistakes at the very least. Granted, Fitzgerald was writing a book, and a movie can't do the same things. But *Apacalypse* isn't even interested in that kind of analysis. All its points have to come through the metaphor Coppola and John Milius adapted from Conrad's *Heart of Darkness*.

LOH: I read Conrad in college and was blown away.

HOD: He serves Coppola well. In Conrad, you remember, it was a journey into the Belgian Congo where the whites robbed the natives of their ivory. The implications were similar: the whites on turf that they didn't understand, the clash of cultures that brought out the worst in both. And, of course, at the end of the river was the powerful Mr. Kurtz from Brussels—just like Brando's Col. Kurtz in *Apacalypse*. The white victor in all his dishonor. We zero right in on the evil at the center of human experience, to quote the lit-crits about Conrad.

LOH: It's a potent metaphor.

HOD: I think so, too. Though Coppola begins at such a fever pitch of moral decay and corruption that by the time we get to Kurtz we're almost inured to evil.

LOH: Then you *do* agree with the other critics!

HOD: I think it's a moot point in comparison to what the film has already accomplished. The failure to effectively imagine and portray the Ultimate Evil is not the worst thing, you know. I think it's a touching failure. After the horror we've lived through in the film's first two hours, maybe we couldn't take much more anyway. After all, this isn't *The Exarcist*. I think Coppola and Brando went as far as they could go—as far as the darkest part of their imaginations could take them. And then they had to stop. There is perhaps a sign of life in this. Didn't someone once say that the world can only be as good or bad as that which you can conjure up in your imagination? Taken this way, the movie's final failure of imagination is like a reprieve.

LOH: That's a clever idea. But, practically, does this mean that people will want to leave before the end? I hear Brando is kept in shadow because he's so fat, and that he contributes very little to the film.

HOD: Brando is almost a red herring and it doesn't matter. Yet I can't think of any other actor who could appear two hours into a movie after everyone has been talking on and on about his character and pull it off any better than Brando. Maybe a younger Orson Welles, maybe Klaus Kinski. But neither of them has mystique like Brando does—not for a mass audience anyway. As for the shadow business . . . A shadow motif runs all the way through Vittorio Storaro's magnificent cinematography. We often see faces divided in half—a light-dark, yin-yang, good-evil motif. At one point I even wrote down: "Get to know your shadow, America." That struck me as the main purpose of *Apacalypse*. As if Vietnam were a collective wound that didn't heal properly and the film an attempt to reopen the wound and then cauterize it . . . with art.

LOH: But I thought *The Deer Hunter* already did that.

HOD: It started to, but then it got caught in a patriotic lie and a 19th century myth of manhood.

LOH: What you call a lie may just be a need to have something to believe in. You probably laughed at the ending where everyone sang "America the Beautiful." I cried.

HOD: No, I didn't laugh. I knew Cimino was trying to get me to cry, and I resented it. Along the way, he had fudged on so many of the important things. He villified the Vietnamese, he . . .

LOH: What I think you're really saying is that the movie wasn't anti-American enough for you.

HOD: In terms of the war? I guess you could put it that way. If you have to.

LOH: Well, I'm sure *Apacalypse* is more to your liking. It sounds like the film drags Americans facedown through the mud. Europeans will love it.

HOD: If you've seen *The Gadfather I and II* you should know that Coppola is not so one-sided. He gives us moral ambiguities in that baroque, romantic style of his. Brando's Kurtz may represent the furthest extension of American policy in Vietnam; he's definitely a monster. But he's no less magnetic than Don Corleone. The whole film is constructed on this attraction-repulsion to Kurtz, and to war itself. I doubt that violence has ever been more horribly beautiful and exhilarating than in this movie. And Martin Sheen—who's brilliant, by the way, and very neglected by a lot of the critics in their reviews of the film—anyway, Martin Sheen guides us obsessively to Kurtz. Sheen's Captain Willard is closest to anti-hero. He's a shell-shocked Everyman. Willard is already a little deranged when we first meet him, but he's still all we've got. In fact, a lot of hopeful options are closed when this film begins, but I think that's more a realistic picture than a one-sided one.

LOH: Well, you've convinced me about one thing.

HOD: What's that?

LOH: That I should see *Apocalypse* and decide for myself.

HOD: It's the only way.

LOH: One more question: Was the movie worth the wait?

HOD: Well, it's an extraordinary film. But I don't like your question. It seems to me related to the whole hype. And it's a part of what has made me hesitant about writing anything about *Apocalypse*. And do you know something? As far as I'm concerned, more than half the hype was on the part of the press. Coppola and Co. had a very hard time. They got in over their heads on a very thorny subject. When you see the film, you'll know why. ■